

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2554.

SATURDAY, OCTOBER 7, 1876.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

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H.M. Stationery Office, Prince's-street, Strand, Westminster, 3rd October, 1876.

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FORTY LECTURES on the HISTORICAL DEVELOPMENT of ORNAMENTAL ART, with special reference to Aesthetics and the General Courses given during the last Two Sessions, will be delivered by Dr. G. G. ZERFF, F.R.S.E., F.R.Hist.S., in the Lecture Theatre of the South Kensington Museum, during the Two Sessions 1876 and 1877, on TUESDAY Evenings, at 7.30, commencing TUESDAY, the 10th October, 1876. The public will be admitted on payment of 1s. for each Sessional Course of Twenty Lectures, or 15s. for complete Annual Course of Forty Lectures, or 1s. each Lecture.
By Order of the
COMMITTEE OF COUNCIL ON EDUCATION.

THE PSYCHOLOGICAL SOCIETY of GREAT BRITAIN.

11, Chandos-street, Cavendish-square, London, W.
The next SESSION will commence the First THURSDAY in NOVEMBER. All particulars may be obtained of
FRANCIS K. MURTON, Hon. Sec.

THE SCOTTISH CORPORATION.

HIS ROYAL HIGHNESS THE PRINCE OF WALES and DUKE of ROTHESAY, PRESIDENT.
The 31st ANNIVERSARY FESTIVAL will take place at the FREEMASONS' Tavern, 11, Old-fair-fields, on ST. ANDREW'S DAY, November 30th, when the Most Honourable the MARQUIS of HARTINGTON, M.P., will preside.
R.B.—Noblemen and Gentlemen who desire to promote the interests of the Corporation as stewards or otherwise are respectfully requested to communicate with the undersigned without delay. Stewart's Fee, Two Guineas. Those who attend the Festival are requested to appear in Highland Dress or Uniform.
MACRAE MOIR.
The Scottish Corporation Hall, E.C., Oct. 5, 1876.

NOTICE TO ARTISTS.—AUTUMN EXHIBITION

of WATER-COLOURED DRAWINGS by Artists not Members of the Society or Institute of Painters in Water Colours. The day for the reception of Drawings for this Exhibition are the 24th, 27th, and 28th OCTOBER, at the Fine-Art Society's Gallery, 148, New Bond-street, London.

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open all the Year round, for the Reception and Sale of Pictures by the British and Foreign Schools.—For particulars apply to Mr. C. W. WALKER, Crystal Palace.

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Ariadne Florentina, p. 248, just published.

MR. HOLMAN HUNT'S PICTURE.

The SHADOW of DEATH. The Engraving from this Picture is fast approaching completion. The subscription price of the Proofs before Letters will be advanced, on October 9th, to 10 guineas. The Artists' Proofs are all appropriated.—Times & Express & Sons, 5, Waterloo-place, London, S.W.; 14, Exchange-street, Manchester; and Exchange Chambers, Liverpool.

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LECTURES on MINERALS and ROCKS.

—J. Prof. TENNANT, F.G.S., will give Two Courses of Lectures on GEOLOGICAL MINERALOGY, at King's College, London: One Course on Wednesday and Friday Mornings, from Nine to Ten o'clock; the other Course on Thursday Evenings, from Eight to Nine. The Lectures will commence on WEDNESDAY, October 11, and will be illustrated by a very extensive Collection of Specimens, chiefly from his Private Cabinets. Persons unable to attend Public Lectures can have Private Instruction in Mineralogy and Geology of Prof. TENNANT, at his Residence, 148, Strand, W.C.

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UNIVERSITY of CAMBRIDGE.—HIGHER

LOCAL EXAMINATIONS.
LONDON CENTRE (WOMEN), JUNE 1877, 1877.

For further information apply to Miss FAIRBANK, Goldsmith's Hall, Local Secretary.
Classes for Instruction by Correspondence, in connection with the above Examinations, have been organized by Miss SHORE, Fir Grove, Sunning Hill.
The CLASSES commence on OCTOBER 14th.

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The THIRD COURSE of LECTURES, to be delivered by Professor C. CROOM-ROBERTSON, M.A., on MENTAL and MORAL SCIENCE, will commence on THURSDAY, October 13th. The Fee for the Course is One Guinea. Further particulars may be obtained on application to the Secretary of the College.
C. R. RODGSON, B.A., Secretary.

BEDFORD COLLEGE (for Ladies), 8 and 9,

York-place, Portman-square (late of 45 and 49, Bedford-square). Founded 1840; Incorporated 1869.
The Session 1876-77 will begin on THURSDAY, October 13th.
SIXTEEN CLASSES will be formed under M. M. The Fellow of St. John's College, Cambridge.
H. L. ERETON, Hon. Sec.

CITY OF LONDON COLLEGE.—EVENING CLASSES FOR YOUNG MEN. 55, Leadenhall-street, E.C.—The Council beg to give notice that, in conjunction with the Council of the London Society for the Extension of University Teaching, they have arranged a Course of Lectures on the HISTORY OF POLITICAL PHILOSOPHY IN ENGLAND, which will be delivered in the Hall of the College on WEDNESDAY EVENINGS, from Six to eight o'clock, by F. W. MAITLAND, Esq., M.A., of Trinity College, Cambridge. The First Lecture will be delivered on the 11th of October next, and will be free to all who may desire to attend. One hour of class teaching. The Class will be open to all, whether Students of the College or Non-Students. The Course will extend through two Terms, and the Subscription will be, per Term—Students, 10s.; Non-Students, 12s. 6d.; or for the whole Course—Students, 15s.; Non-Students, 21s.—A Programme of the Lectures may be had gratis on application to

THOMAS BECK, Secretary.

EDGBASTON HIGH SCHOOL FOR GIRLS (LIMITED), BIRMINGHAM.—The Council are prepared to APPOINT A SECOND MISTRESS, who must be qualified to teach Latin, German, and Mathematics, and have some practical knowledge of Class Teaching. A Lady holding a University Certificate would be preferred. Applications, with Testimonials, must be sent to the Secretary, Mr. HOWARD S. SMITH, 37, Colmore-row, Birmingham, on or before OCTOBER 14. The School will be OPENED IN JANUARY NEXT.

HALIFAX HIGH SCHOOL FOR GIRLS.—A PRINCIPAL WANTED.—The Institution is now being established by a Local Company, under very favourable circumstances, and it is proposed to Open the School after the Christmas Vacation. Kindergarten attached. The Promoters are desirous of securing the services of an accomplished and experienced LADY PRINCIPAL.—Address, with testimonials and particulars as to experience, salary, &c., Mr. F. WALKER, Solicitor, Halifax.

LADIES' EDUCATIONAL ASSOCIATION, in connexion with University College, London. The EVENING CLASSES will OPEN ON MONDAY, October 9, the DAY CLASSES on MONDAY, October 23.—Prospectuses in the Office at the College, or of J. E. MYLES, 27, Oxford-square, Hyde Park, W.

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ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.—MATRICULATION, UNIVERSITY OF LONDON. A CLASS for this Examination open to others than Students of the Hospital will begin at St. Bartholomew's Hospital on October 11, at 1 o'clock, and will be continued daily till the Examination. For particulars, apply personally, or by letter, to the Warden of the College, St. Bartholomew's Hospital, E.C.

NOTICE.—E. J. FRANCIS & CO., Printing Contractors, Wine Office-court, E.C. and Took's-court, E.C., are prepared to submit ESTIMATES and enter into CONTRACTS for LETTER-PRESS PRINTING and LITHOGRAPHY.

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THE EDINBURGH REVIEW, No. 296, OCTOBER, will be published on SATURDAY NEXT.

Contents.

- I. BANEROFT'S NATIVE RACES OF NORTH AMERICA.
- II. SECRET CORRESPONDENCE OF MARIE ANTOINETTE.
- III. THE DECLARATION OF PARIS.
- IV. Sir PHILIP SIDNEY.
- V. Dr. SMITH'S CHRISTIAN ANTIQUITIES.
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OCTOBER, 1876.

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Contents.

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- III. AUTHORITY and PRIVATE JUDGMENT. Rev. Dr. Littledale.
- IV. Mr. JUKE'S DEFENCE OF UNIVERSALISM. Rev. H. N. Ornam.
- V. THE ACTUAL UNITY OF CHRISTENDOM. John Charles Earle, B.A.
- VI. THE "EPISCOPAL" CHURCH OF SCOTLAND. Rev. Thos. J. Ball.
- VII. JESUS IS THE CHRIST or ELSE? Editor.

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LITERATURE

Eastern Persia: an Account of the Journeys of the Persian Boundary Commission, 1870-71-72. Vol. I. The Geography. By Majors St. John, Lovett, and Euan Smith, and an Introduction, by Major-General Sir F. J. Goldsmid, C.B. Vol. II. *The Zoology and Geology.* By W. T. Blandford, F.R.S. (Macmillan & Co.)

THIS work, published by authority of the India Office, ought to be a good book, for it is a costly one, and it took one major-general, three majors, an attaché, a botanist and geologist, an apothecary, and a quartermaster sergeant three years or more to obtain the materials for these two volumes. If we calculate the pay of "the general and all his staff" even at the low estimate of 300 rupees a day, which one of the officers calculated to be the cost of only a portion of the establishment, the Indian tax-payer, about whom the head of the India Office loves to talk, and over whose woes he weeps, must have had over 100,000*l.* to pay for these expeditions.

The object of these missions was to settle the disputed boundaries on the east frontier of the Persian empire, the Government of the last few years having been displaying considerable vigour in its administration on that side, more, in fact, than the Kajars had exhibited since they acquired the sovereign power. They had shown an intention of repossessing themselves of a good deal of territory which rebel feudatories, during Persia's troubles, from the time of the Ghalzi Afghan invasion, seized upon; which the Durrani Afghan monarch of the Sadozi tribe possessed himself of after the assassination of Nadir Sháh; and which the Barakzi rebels, after dethroning their own monarch, divided among themselves. Their acquired rights—if such doings may give rights—have now passed to the present Amir of Afghanistan.

As did the Afghans during the period in question on the eastern frontier, so did the Baluchis on the south-east, in Mukrán; and hence these disputed boundaries, consisting for the greater part of salt deserts and barren stony mountains.

Let us notice the missions briefly in order.

The first obstacle which arose after Colonel, now Major-General, Goldsmid left England in August, 1870, by order of the authorities in London, to settle the Sistán boundary, and had

reached the Persian capital, was in the shape of instructions from Calcutta, informing him that the Sistán boundary dispute could not be gone into, much less settled, for the very cogent reason that the Amir Sher 'Ali had not yet signified his assent to the arrangement, and that the state of Afghanistan was "such as might seriously affect the meeting on the border," and that it could scarcely "go on without the consent of the Amir of Afghanistan." All this, of course, could have been learned beforehand by using the telegraph wires; but, instead of so doing, the authorities in this country send out officers to Persia, at enormous expense, and, after that, arrangements with the Indian authorities begin. This is the way in which money is frittered away.

Such being the state of matters, the Colonel, "to save time," determined to proceed into Kirmán (we beg to inform him that Karmán is a district of Afghanistan and Kirmán, once a kingdom, now a great province of Persia) instead of going to Mashhad, and settle the Mukrán—the Perso-Baluch—boundary dispute. Accordingly, on the 26th of October, he set out from Teheran (Tihrán). Then arose hitch number two. The Persian commissioner, Mirzá Ma'súm Khán, could go on with the Sistán dispute, but he had no authority to begin proceedings in Mukrán; the Sháh was away from Persia on a pilgrimage, and the Persians were more inclined to settle affairs in Sistán than in Mukrán.

On the 26th of November, however, a telegram reached the Colonel at Isfahán, intimating that the Persian government assented "to the change in operations, provided the Sistán expedition were not found feasible." At last, on the 23rd of December, Col. Goldsmid reached Kirmán, but here hitch number three arose. The Sistán affair could not be settled (according to the telegrams of the Indian government) during that winter, and further instructions were wanting in the "Perso-Baluch" affair on the part of the Persian government. However, the Colonel pushed on to Bam, with "all his staff" and his Persian *confrère*, and they reached it on the 10th of January, 1871, and, on the 28th, arrived at Banpúr. Up to this time he had "received no special instructions to guide his proceedings." He, however, proposed to trace the "Perso-Kalát" frontier from Jálk, its most northern point, down to the sea in Gwatar Bay. Here hitch number four occurred.

The announcement of the arrival of two more majors, a captain, a doctor, a Baluch commissioner, and a tail of nearly 300 followers, frightened the Persian commissioner and the Kirmán authorities to such an extent that the meeting of the commissioners had "to be adjourned to the actual frontier." Then arose hitch number five. The Colonel's "Persian colleague," Mirzá Ma'súm Khán, would not co-operate, and would not admit any boundary line unless places claimed by his government were included in it. After nineteen days, the Colonel moved to the sea coast to get to the telegraph at Gwádur, and Capt. (now Major) Lovett was sent "to survey and map out the frontier on the Kalát or N. side," but the Captain, being helpless, soon after rejoined, and, considering that Capt. Lovett was but a few days absent on the duty, it is not astonishing that "the information acquired was not so full as might have been

wished in respect to Jálk and Kohak." To survey and map out properly more than 250 miles of frontier, between the 19th of February and 21st of March, and travel a long distance into the bargain, would have been to accomplish nothing less than a miracle. At last, in April, the Persian commissioner was got to Gwádur, but still he would not confer with the Kalát (Baluch) commissioner, and left on the 24th of that month.

After all these ridiculous proceedings, it was determined to return to Teheran, whence Col. Goldsmid and his "staff" had originally set out, and to settle the matter there. So the Colonel wended his way to Karáchi, then back to Bushahr, and then to Teheran, which he reached on the 10th of July, 1871, after an absence of nine whole months: and a very great deal he had seen of "the Perso-Baluch" frontier during those nine months! Guided by the map of part of the frontier which, put together in such a short space of time, must have been very elaborate, the contending parties came to a conclusion at last, and, on the 4th of September, 1871, the matter was settled, as it might as well have been nearly a year before; and thus ended the first farce.

Col. Goldsmid now left Teheran and returned to England, reaching London 26th of September, 1871. He again proceeded on his "special Persian Mission, after some weeks of discussion and delay, caused by the want of a clear preliminary understanding with the Persian government as to the precise scope of the proposed arbitration," on the 10th of November, 1871, "and on the eve of departure, was honoured by a gazetted knighthood, with admission to the Order of the Star of India." The second "special mission" was to be on a far grander scale than the first. On the 7th of December, Col. Goldsmid reached Calcutta, and all arrangements, after some hitches, were agreed upon. "The general and all his staff" were to move up from Bandar 'Abbás to Sistán and Western Afghanistan, while another embryo major-general and his "staff" were to go "direct by land from the Indus to Sistán." Major-General Goldsmid set out from Calcutta, and, on the 21st of December, 1871, reached Bandar 'Abbás. Here he received "an addition to his staff"—a captain, apothecary, and a sergeant, all of whom had been waiting his arrival for a considerable period.

At last the party got to "Sekuha," on the Sistán frontier, on the 1st of February, 1872. The very same Persian, Mirzá Ma'súm Khán, who had been commissioner before, was again associated with Major-General Goldsmid, and, on the very first day of their arrival there, the Mirzá commenced his old game, and continual squabbles went on about the use of flags (p. 262):—"By the time they had reached Nasirabad, the chief place in Persian Sistán, matters became worse." Ten days were spent here "to allow Major-General Pollock and his staff" and the Afghan commissioner to arrive, and, during all this time, the boundary arbiter "was not allowed to have free intercourse with the people, or make any inquiries." Truly General Goldsmid's patience must have been sorely tried.

At last the Persian commissioner agreed to accompany him "with the proposed intention of visiting and mapping-out places," and the

flag, squabble died away for a time; but the same things occurred as on the preceding "special mission" in Mukrán. Fodder and supplies were now stopped, and the "survey" ended in the resolution "that Capt. Lovett should make the most of his time—22nd of February to 17th of March—in determining the course of the river (Halmand) towards Rúdbár, and, if possible, the position of Rúdbár itself." This, like Capt. Lovett's former map, must have been a most elaborate and useful work. On the 8th of March, the second "general and his staff" arrived upon the scene along with the Afghán commissioner. The Afghán commissioner very naturally refused to first visit the Persian, who was far below him in rank and office. "The missions" were almost prisoners, and supplies were refused, every obstacle thrown in their way, and nothing was, or could be, done. Such being the state of affairs, the same course precisely was adopted as in the "Perso-Balúch" affair: it was determined "to return to Teheran"! So the whole party, consisting of Sir F. J. Goldsmid, and Capt. (now Major) Smith, Private-Secretary and Assistant, and other staff, in all six persons, with sixty-seven followers, twenty-four horses, twenty-four mules, ninety camels, and sixteen tents,—what the number of the tail of the other "Major-General and staff" may have been is not recorded,—and the Afghán commissioner set out, by the longest route, by the Kúhístán, Mashhad, Nishábúr, and Bustám—the route so well known to readers of Persian travels—for the Persian capital, which, for any knowledge of any particular value that they acquired of Sístán, or other parts, they might as well have never left. Perhaps the most important discovery, in a geographical point of view, is that Ká fu was found to be sixty miles north of Birjund, instead of sixty miles south. The general from the Indus and "his staff" must also have gained a most comprehensive knowledge, geographical, historical, political, and scientific, of Sístán during their *three days' sojourn* in it,—enough, perhaps, with sufficient padding, to enable them to write a book. In due time, early in June, the party reached Teheran, and some went to England, and some returned to India again by the Persian Gulf and Bombay. Like the King of France, the general had gallantly marched into Sístán, and had then—as gallantly marched back again. What possible good can have been derived from the presence of Messrs. Pollock and Belew and their following at Teheran it would be difficult to imagine, although they had a pleasant trip at Government expense, for, as Major-General Goldsmid truly observes (p. xi):—"It yet remains to be considered whether the results of the two Boundary Commissions have been commensurate with the outlay they have incurred." We should think they have neither been commensurate nor are they likely to prove so.

Had a single officer been sent with Sir F. Goldsmid, who possessed really a knowledge of the Persian language, not colloquial merely, and of Oriental history, he would have known that, on the various routes they took, they were passing some of the *most renowned places and sites* mentioned in Iráníán and Mubammadan history, and he might have gained important information, both archaeological and historical, instead of which, places of the

greatest celebrity appear to have been considered quite ordinary ones by "the Mission," and "Kufic inscriptions" are passed over as "mysterious writing," or as though "Kufic inscriptions" were very ordinary things. Of what possible use was a "private secretary" in the salt deserts of Khurásán or Sístán? He might have been of some use in Europe, but the person who was wanted, and who would have been of use in these parts, was a Persian Mírzá, or some intelligent Muhammadan, acquainted with his country's history.

After all these travels were over, and the "missions" reached Teheran, "in order to ensure accuracy" respecting "the frontier already sketched out" by Capt. (now Major) Lovett, R.E., Capt. (now Major) Oliver St. John, R.E., was despatched "to certify it by careful observation, in company with an emissary from Persia and another from Kalát," and Mr. Blandford, the naturalist and geologist, was sent along with him. This made a *third mission*. In the end, the boundaries were settled perhaps a shade better than that of the famous "neutral zone," with the perfidious Muscovite.

Volume I. of the narrative before us consists of a paper on 'The Physical Geography of Persia,' and the 'Narrative of a Journey through (a small part of) Baluchistan and Southern Persia,' by Major O. B. St. John. The Major writes ambitiously, but describes tolerably accurately the "Iranian plateau," which, with a *little* more, constitutes the Irán-Zamín of the 'Ajámí writers; yet his ideas of Eastern geography, as to places he has not visited, are peculiar. Although he is said to possess "much Persian experience," he does not know that one of "the inland streams," which, he says, is "commonly known in Europe as the Bendameer" (MacD. Kinnier's "river Bund-Emeer"), is the Band-i-Amír, *i.e.*, the Amír's Dyke, which was erected by 'Uzd-ud-Daulah, Faná-Khusrau, the Buwíah sovereign. At p. 74, he remarks, "Jíraft" (which is spelt by the people Jíraft) is "not a town but a district"; but that celebrated geographical work, the 'Masálik wa Mamálik,' written in the fourth century A.H., says, enumerating the cities of Kirmán, that "the city of Jíraft is nearly two miles in extent," and that it is one *markilah* (day's journey) from Bam, and briefly describes it. Ibn-Húkal says much the same about it. For very many years Guwáshir was the seat of the Government of the kingdom of Kirmán, which contained ten considerable cities, and Jíraft was the greatest of them. This rests on the testimony of several authorities, and, in fact, at p. 234 of this volume, another of the writers gives what is equivalent to a contradiction of Major St. John's statement. Bam was another city with a strong fortress, but there was no city properly called by the name "Kirmán," which was the name of the country. The capital was styled "the city" of (the) Kirmán (territory), which contained a large portion of the country in those days inhabited by Balúchis, and which, in modern times, with other tracts, is styled Balúchistán. Major St. John, who asserts that one of the routes from Kirmán—that leading from the Kirmán city to Bandar 'Abbás—"has never been described by a traveller since Marco Polo," should have added "as far as I know."

To quote another of the errors into which Major St. John has fallen,—"*Imámzadah*"

is said to mean a tomb or shrine. The word means the *son of an Imám*, but Imám-bárah does signify a tomb, &c. We cannot agree with the editor that "Baluch words are not easily transcribed." That depends on whether the words are known as they are *written*; no reliance is to be placed on oral names. The originals can be as easily transliterated as Sindí, Panjábí, or Afghán words.

We next come to Major Lovett's 'Narrative of a Journey in Baluchistan,' occupying but twenty-three pages. It is less ambitious, and, though much shorter, strikes us as more valuable than the preceding 114 pages; but many mistakes are to be found in it.

Then follows by far the bulkiest portion of the work—the account of the "Perso-Balúch Mission," and the "Perso-Afghán Mission," and the Appendix, 285 pages. To these we can only briefly refer. Their author is Major Euan Smith, and he may, by virtue of his office of "private secretary and personal assistant," be considered the historian of the two expeditions, and recorder of "the careful survey," and "as much local evidence as it was possible to collect" (p. 145), yet the account of Sístán by Conolly has not been surpassed by the one before us, and the mission seems to have constantly consulted it. Major Smith's narrative will, in some respects, surprise the reader. Can any one in his senses fancy a Balúch being called Muhammad Beg, or conceive a Persian governor of a province so ignorant of his country's history (p. 184) as to desire to have Malcolm's 'History of Persia' rendered into Persian, unless he was perpetrating a joke, much less the Bombay government having it done? How enlightened the Persian must have been! Could he not read the numerous excellent works in his own language, from the translation of Tabarí down to the 'Álam 'Ara-i-'Abbási? The following, too, must be intended as a joke (p. 218):—"The Persians, should they think fit, may march a large army across it (the plain extending east from Rask) in the direction of, and up to the Sind frontier. . . . The advance of Persia in this direction would seem, therefore, to present a question of (*sic*) grave consideration." Does the writer think Persia would ever dare to attempt it as long as there are Britons in India?

Near the reservoir, or "Hauz-i-Dár," in Sístán, the Mission passed (p. 257) "a remarkable graveyard, in which all the graves were built above ground, every occupant having a small oblong brick building to *himself* (all *males* then!) . . . some skulls were knocking about in the graveyard, which, as we reflected (did the "general and all his staff" reflect?), *might possibly have witnessed the passage of Alexander's army*!" Does the writer not know that the Gabs did not bury their dead?

We are not surprised that the Mission could "hear nothing of Ferrier" in their travels, and that his statements were generally diametrically opposed to what they found to be the actual facts (pp. 262, 287, 293, &c.). We always entertained a suspicion of the statements of that traveller, or, rather, travelling prisoner. The old lake of Sístán was, in ancient times (p. 320), some thirty *farsakhs* in length on ordinary occasions; the Hirmand was navigable, and had generally to be crossed by boat; and Lash and Juwain,

and a great deal more, constituted a portion of Sijistan.

Can any one who has the most superficial knowledge of Asiatic or Persian history imagine "an ancient *cedrat-gah*, a well-built arch of which is still standing, covered with ornamentation and Kufic inscriptions, said to have been constructed by the *Uzbeks*"? Such nonsense is painfully ridiculous. Better had the private secretary studied even Malcolm's 'History' a little. We thought that, before young officers were admitted to staff appointments, in these very enlightened days, they had to undergo examinations in Oriental or Indian history, among other things, but we must suppose that such tests are more or less of a form.

In a note at page 342, we are informed that some fortifications on a hill are said to have been "constructed by the Gabrs before the era of Jangez Khan." Evidently the writer's ideas about the time they flourished are exceedingly hazy. It was, probably, about the time Uzbaks wrote in "Kufic" characters.

At page 373, we have another specimen of the historical lore of the "Perso-Afghan Mission," this time respecting Sabzawâr: "Its mosque is 800 years old, dating from the time of Taimur Shâh, Ghûrîkânî!" We suppose that Timûr, who was neither styled Shâh nor Ghûrîkânî, but Gûrgânî, is the person referred to; and, if the said mosque be 800 years old, the present year must be A.D. 2200 odd, because Timûr was only born in A.D. 1336, and died A.D. 1405. We may wonder why a foot-note was not put to that by the editor.

It would appear that the higher authorities in this country and in India consider that, because a man happens to be employed in a country, or travels through it, he necessarily knows its history; and certainly their own knowledge must be a minimum, otherwise of what earthly use was it for the India Office authorities to sanction the printing, at great expense, of such utter nonsense as the above is a specimen of? Here is another (p. 374):—"Mazinan, a village standing in the midst of scanty cultivation and extensive ruins, amongst which is to be found the tomb of the father of the saint Imâm Rîza." The general and "all his staff" would have had difficulty in finding the tomb, considering that the father of 'Alî Rîzâ was buried at Karkh, a suburb of Baghdâd.

At page 378, the very ancient and famous city of Bustâm is made "a younger city" than Shahrûd, a comparatively modern one.

Here is a last specimen of Major Smith's Persian history. At page 384, it is said,—"Samnân (Simnân), among other buildings, has three mosques, one of which last is of great antiquity, and reported to be of the epoch of Naushirwân. Unfortunately, time has obliterated the date over its portal." Now, considering that Muhammad was only born in the last year of Nûshirwân's reign, in 578 A.D., and that the Musalmâns made no permanent conquest in Khurâsân until 650 A.D. (A.H. 29), how is it possible there could have been a mosque there in the time of Nûshirwân?

The Appendix from the pen of Major-Gen. Goldsmid contains the decision that was come to on the Sistân boundary. Sir F. Goldsmid, too, would do well to get up his Persian history, if it is to be judged from the specimens

contained in this Appendix. Jamshed had a great-great-grandson named Atrat, or Atrad, as he is also called, who had a son Garshâsib, ruler of Kâbul, Zâbul, and Sijistân, and who built Zaranj near the Hîrmand, who had a son Kurang, who had a son Narimân, who was adopted by the said Garshâsib. Narimân was the father of Sâm, who was the father of Zâlî-Zar, the father of Rustam. There was no such Persian dynasty of Ashkâri: the Ashkânî or Ashkânîan dynasty is well known. Khalaf (not Khalif), son of Ahmad, of the race of Suffâr, was deposed, not by "Sûltân Muhammad of Ghazni," but by Sûltân Mahmûd. The writer then rushes from the Sâmânîs (whose dynasty ended 396 H.—A.D. 1005-6) to Badî-uz-Zamân Mirzâ (903 H.—A.D. 1497-8), back to "Muhammad of Ghazni," and tells us that Alp Arslan, Malik Shâh and the Saljukis became masters of "Khûrasân," and that Sûltân Sanjar and others of the tribe "may be considered as sovereign princes until the conquest of Jangiz Khan"! He seems not to know that Alp Arslan and Malik Shâh were Saljûks, and that they, as well as Sûltân Sanjar, were the most powerful sovereigns and possessors of the most extensive dominions in Asia. The Khwârazmî Sûltân who held Khurâsân so long, and the Ghuris who preceded them, are evidently unknown dynasties.

We cannot close this notice, however, without referring to the second volume, which is beautifully got up, and, as regards the sciences of which it treats, is interesting. Indeed, the name of Mr. Blandford is, on such subjects, a sufficient guarantee.

An Archaic Dictionary, from the Egyptian, Assyrian, and Etruscan Monuments. By W. R. Cooper. (Bagster & Co.)

MR. COOPER has missed his opportunity. He had a chance of producing a volume which might have been of value for purposes of reference, recent researches among the Egyptian and Assyrian monuments having introduced a flood of strange names, the meaning of which many persons, who have not time for independent research, would gladly have accepted "on authority." Mr. Cooper is known to have made a special study of "matters Egyptian"; he is the Secretary of the Society of Biblical Archaeology; and he has at hand his friends, Dr. Birch and Mr. Sayce, to revise, in the interests of science, his own utterances.

Of these advantages it is clear that Mr. Cooper has but slightly availed himself: not that he is unaware of his own shortcomings, for, in his Preface, he tells us that "his work appears" to him "starred with omissions and defects," and that "it resembles an intricate pattern on an Indian fabric, which has become so faded and rent by the action of time and malice that the colours are only in part discernible, and the sequence of the design interrupted at almost every point." Why, then, did Mr. Cooper publish it in this state? He thanks Mr. Sayce for "overlooking" the proof sheets: it would have been more to the purpose had he "looked over" them. Anyhow, if this be Mr. Cooper's own judgment of his work, he cannot be hurt if we proceed to show the justice of the estimate he had previously formed of it. Indeed, no one going through it page by page, as we have done,

will admit that, without thorough revision by some competent scholar, it can be recommended as a book of authority.

Naturally, the most satisfactory portion of it is the explanation of Egyptian names—with brief sketches of the lives of the chief persons of note—who are mentioned in the various records from Egypt. Yet, even here, there are some statements a scholar would not have reproduced. Mr. Cooper might, we think, have known that the oft-old tale of the burning of the library at Alexandria by order of the Khaleefah Omar, resting as it does only on a legend preserved in Abu'l Faraj, is now much discredited; and, further, he might have remembered that the preservation for England of the Rosetta Stone was mainly due to the spirited action of Captain (afterwards Sir Hilgrove) Turner.

When, from Egypt, Mr. Cooper turns to Assyria, he is, evidently, not equally at home. Thus, he tells us that Darius the son of Hystaspes (not Darius Hystaspes, as he invariably calls him) "finally destroyed Babylon," whereas what Darius really did was to destroy the walls and the gates which Cyrus had spared;—that Arbela was "a chief city in the mountains east of Assyria," whereas it was, and is (under its present designation of Arbil), on the edge of the plain-country of Adiabene, between the great and lesser Zab;—that the Greek historians have left us complete biographies of Darius;—and that the Book of Daniel proves "Darius the Mede" was "the conqueror of Babylon, under or jointly with Cyrus." The Book of Daniel, we can assure Mr. Cooper, simply states that "Darius, the son of Ahasuerus, of the seed of the Medes, was made king over the realm of the Chaldeans"; but how this came about, and whether this Darius was, as some have supposed, Cyrus's viceroy, is not stated by Daniel, nor has been explained by any Cuneiform inscription yet met with. Again, we should like to have had Mr. Cooper's authority for the statements that "Sennacherib, entering Jerusalem, brought Padi out, and restored him to his throne, apparently, in the absence of Hezekiah"; and, further, that the Assyrian monarch "destroyed" the Holy City. The inscriptions of Sennacherib show clearly enough what he did; and that, on the only occasion on which he appeared before Jerusalem in person, he exacted and received the tribute from Hezekiah, mentioned alike in those inscriptions and in the Bible. In neither of those records is there any suggestion of the "capture" of the city itself: moreover, subsequently, Sennacherib seems to have contented himself with writing two letters, the one from Lachish and the other from Libnah, which Hezekiah very properly disregarded. This Padi, we may notice, had been King of Migron (we suppose, Ekron, though Mr. Cooper leaves these names unexplained), and was the cause of the quarrel between Hezekiah and Sennacherib.

Mr. Cooper goes on to say that "Hezekiah reigned over Judah, in conjunction with Moab, Edom, the Philistines, and Egypt." Does he really suppose that Hezekiah's empire was ever so extensive as this? Again, he tells us, what is true enough, that "Babilu" may be translated "the gate of (the God) Ilu"; but we do not comprehend his further remark, that the Hebrew historians (or Chroniclers) derived the name of Babel

(or the "Gate of Confusion") from this, by an "ironical alliteration." To turn to Persia, we should hardly have called "Bagistan" "a country in Mesopotamia," though its western limits probably touched that province. Bagistan is scarcely known but for its remarkable mountain, the "Mons Bagistanus"—now Behistan—the spot where Sir H. C. Rawlinson copied the famous Inscription of Darius. In his notice of Ecbatana, Mr. Cooper has confused what *may* be true of one city of the name, with what is, certainly, not true of the other. Indeed, he is evidently unaware that there were two Ecbatanas; nor can he have read Sir H. C. Rawlinson's learned disquisition on the northern of these two capitals, now called Takhti-Sulimán. We may add here, that we never before heard that Darius founded "the city of Susiana," though he, unquestionably, built a palace at Susa.

Lastly, Mr. Cooper tells us, what is most improbable, that "Iol" is "a Carthaginian settlement in Palestine, which was called in later times Cherchel and Cæsarea." Mr. Cooper ought to have known that Iol, originally a small Phœnician settlement on the north coast of Africa, was afterwards the capital of Bocchus and of Juba II., who named it Cæsarea, in honour of Augustus. Remarkable ruins at Zershell still attest its former position and importance. We think, too, that Mr. Cooper might have known that Mardonius was the *son*, not the *father*, of Gobryas: and that he is, scarcely, entitled to speak of Herodotus as "a credulous ignorant romancer."

When Mr. Cooper passes from Egypt and Assyria to other lands, his accuracy of statement does not increase. Few geographers, we apprehend, would say that Asoka was "a famous king of Magadha, in *lower* India"; still fewer archaeologists, that "the grandest architectural remains of the Buddhist period date from his reign." Still less would scholars acquiesce in Mr. Cooper's dictum, that Yavana "in the Sanskrit inscriptions is the name of a country and people to the west of Kandahar, and which may have been either Arabia, Persia, Media, or Assyria,—most probably the last!"

Mr. Cooper's volume is full of original spellings, which must be corrected in his next edition,—the more so, as a large proportion of them cannot be ascribed to the imagination of his printer. Thus we find "Autochthene" for Autochthon or Autochthonous; "Meræ" for Meræ; "Caberei" for Cabiri; "Eilethya" for Eileithya; "Ærolites" for Ærolites; "Dschainas" and "Scavistika" for Jains and Swastika, respectively; "Asuramedha" for Asvamedha; "Myashormus" for Myos-hormus; "Bagdat, a prominent place in the Saracenic history of the Dark Ages"; for Baghdad; while Adonizedek, one of the kings who attempted to resist Joshua, is converted into the meaningless "Adoni-bezek." So Mr. Cooper speaks of "Stèle" when he means Stelai, and of the "son of the Arch-magi." Sometimes, too, reference is given to names not to be found in the places to which we are referred. Thus we should like to have known what "Karoyu" and "Un" are or mean; as also, to what language Mr. Cooper traces the strange word "Bætulia."

Some of Mr. Cooper's statements are decidedly quaint. Mr. Newton will be amused to learn that "the Mausoleum has

since been famous from the circumstance that an alabaster vase, bearing the name of Xerxes engraved upon it in cuneiform characters, was found among the débris a few years ago;" and, further, that "its ruins are now in the British Museum."

In conclusion, we need only add that the foregoing remarks have been made chiefly in the interest of Mr. Cooper himself. His book shows plenty of reading and of diligent research; but, for the purpose he hopes it may serve, much more labour and time must be spent on its accurate revision. Mr. Cooper would do well to omit in future most of his Preface. There is much in it bearing only remotely on his subject, some things offending against good taste, and some things that can only be termed puerile. Certainly no one, we believe, but Mr. Cooper would have called it irreverent to give a college at Cambridge or Oxford the name of "Jesus," though it may be so to call a merchant-ship "the Jesus of Lubeck," or a man-of-war the "Salvador del Mondo."

A Popular History of France, from the Earliest Period to the Death of Louis the Fourteenth.
By E. M. Sewell. (Longmans & Co.)

MISS SEWELL does not appear to have formed a clear idea of what may be expected from a popular historical manual. It should be the aim of such a book not to recount all the facts, but to explain the meaning of those that are told, to make the reader thoroughly comprehend the character of the actors, of the events, of the epochs, to point out the changes in institutions and manners effected by time and revolutions. To have understood this is the great merit of Mr. Green, and it is this that gives his "Short History of the English People," in spite of its many mistakes, such an advantage over its rivals. One cannot accord the same praise to Miss Sewell. Throughout her book—a tolerably thick volume—she says scarcely a word about institutions, literature, or manners, or religious questions, and she hardly ever pauses to delineate the character of the kings or other important personages who figure in her narrative. The story of the reign of Francis the First is told without any reference to the Reformation, and the name of Calvin does not occur once in the book! The literary and artistic movement of the Renaissance is hardly mentioned. The discovery of printing is dismissed in a line, without a word being said about the importance of the fact in the history of civilization.

Nor is the composition of the book less defective. The length of the narrative bears no proportion to the importance of the events. The Fronde, which lasted eight years, occupies sixty pages, while the whole reign of Louis the Fourteenth is disposed of in six-and-thirty, that is, about half a page a year.

Miss Sewell's volume, therefore, is simply a narrative of facts; but are these facts exact? One is at the outset rendered suspicious by the Preface. The author tells us that she has followed Michelet, and that some chapters are a simple abridgment of the work of the French writer. There is nothing to object to in this, although Michelet is not exactly an author to be followed blindly and without check. But Miss Sewell adds that her other principal authorities are "Cardinal de Bonnechose" and M. Duruy. If she had read carefully the book of the gentle-

man whom she has made a cardinal of, she would have perceived without difficulty that he is a Protestant. In fact, he is the brother of the Cardinal Archbishop of Rouen, and he is the author of a well-known book which has been translated into English, 'The Reformers before the Reformation.'

There is no reason for being very severe upon Miss Sewell for retailing a number of old stories which have been proved to be untrue,—such as the marriage of Rollo with a daughter of Charles the Simple; the words of the Abbot of Cîteaux at the sack of Béziers, "Cædite eos, novit enim Dominus qui sunt ejus"; and the patriotic part played by Agnes Sorel, who did not know Charles the Seventh at the time when she is represented as having been his counsellor. A much more serious matter is that Miss Sewell makes a number of mistakes that denote a real ignorance of French history. To take a few: the language of the Oath of Strasbourg is not "a mixture of Latin and Gallic"; every word of it is of Latin origin. Bertha, the wife of Robert the Pious, was not a daughter of the Duke of Burgundy, but of the King of Trans-Juran Burgundy, which is quite another thing. The language of the Trouvères was not Wallon, which was never confounded with the Langue d'Oïl. Sybilla, the wife of Guy de Lusignan, was the daughter of King Amaury, not of Baldwin the Fourth, who was a leper and unmarried. Joan of Arc was not sent to Charles the Seventh by the Duke of Lorraine, but by Robert de Baudricourt. Theodore Agrippa d'Aubigné was the legitimate son of Jean d'Aubigné. Finally, Miss Sewell, who ignores French literature, quotes, we know not why, three stanzas of Charles d'Orléans, whom she makes out to be the greatest French poet of the Middle Ages—as if he were to be compared with Chrestien de Troyes or Rutebeuf.

We wish we could say that, in spite of such mistakes, this volume was ably written and pleasant to read. But even that merit cannot be allowed to Miss Sewell. Those who have perused the vivid, picturesque, and stirring narrative of Mignet will scarcely recognize it again in the abridgment. In speaking of Henry the Fifth (of England) and Joan of Arc, Miss Sewell does throw a little colour and emotion into her history, but generally the style is unsuited to the matter. It makes one smile to read of Charlemagne, that "his court was far from presenting an aspect of respectability"! Phrases of this kind abound. It is unpleasant to have to speak so severely; but we feel constrained to say that the 'Popular History of France' is unsatisfactory; the matter is badly selected, and ill arranged: the narrative is not accurate; and the style is not attractive.

Introduction to the Study of the Chinese Characters. By J. Edkins, D.D. (Trübner & Co.)

THE Chinese are the only civilized people who, being possessed of an ideographic system of writing, and who, having become acquainted with alphabetical and syllabic systems, have deliberately chosen to maintain their own ideographic characters. Fourteen centuries ago the Egyptians rejected their picture symbols for the Coptic alphabet, and though it is true that the Chinese have never been brought

into such close intercourse with a people using alphabetical letters as the Egyptians were with the Copts, yet the arrival of Buddhist priests from India in the first century introduced a knowledge of the Sanskrit alphabet, and later, the syllabic system of the Manchos, Mongolians and Japanese have been constantly familiar to them. But the whole tendency of the Chinese mind has ever been opposed to such a change. Confucius, who may be said to have exercised a supreme influence over the whole nation not only during his lifetime, but through all succeeding ages, wrote in these characters. This one fact is enough to account for the adherence of later generations to them. The very idea of throwing off anything as obsolete which was used and approved of by the sage would be looked upon as little short of sacrilege, and until the Chinese can be taught to accept something more satisfying to the moral wants of man, and more elevating to his character than the dicta of Confucius, no change can be effected in the written medium.

To philologists, the maintenance of the ideographic characters is a great advantage. They tell their own history with unflinching truth. They reveal in their lines the method pursued by their inventors, and they reflect the characteristics of the people among whom they had their birth. In the work before us, Mr. Edkins makes a full and careful examination of the radical and phonetic characters. He challenges each, and submits them to the process of analysis, and, as a rule, supplies a satisfactory explanation of their component parts. But Chinese characters, appealing, as they do, simply to the eye, afford ground for divergence of opinion as to the primitive symbols of which they are composed, and thus one man claims as "a hand," a part of a compound character which another recognizes as "a claw," and one takes the parts of the character for "a chestnut" to signify "the western tree," while another sees nothing in it but a picture of the tree with its fruit and prickly husks. This difference of opinion is as common among native authorities as among foreign scholars, and so we are not surprised, nor does it concern us much, to find that Mr. Edkins differs in his analysis of some characters from that arrived at by such men as Morrison, Wells, Williams, and others. Mr. Edkins demonstrates the unmistakable derivations of such a vast majority of characters, that the few doubtful ones in no way affect his argument.

But the difficulty of tracing the origin of the written characters is as nothing compared with that of ascertaining the sounds of which they were at first the outward and visible signs. The characters, once invented, have subsequently suffered no radical alteration, but the sounds have undergone, and are still in process of undergoing, marked changes. Phonetic decay, letter changes, and additions made through the acquisition of new elements, have wrought strange havoc with the ancient sounds, and to recover these a careful study of widely different authorities is necessary. The rhymes of ancient poetry, the Buddhist transcriptions of Sanskrit words, the Tonic Dictionaries, Japanese, Korean, Mongolian, and Cochinchinese transcriptions of Chinese words, and the dialects of modern China are the principal sources which supply the necessary indications. From all these much infor-

mation is to be gained. We learn, for instance, how the final *ng* has in many words taken the place of the ancient *m*, how the finals *k*, *t*, *p*, have been thrown off, how the initial *t* has, in some cases, become *s*, and we have, in the dialect spoken "over a triangle of thickly populated land, of which the base reaches from the mouth of the Yang-tze-kiang along the sea-coast to the south boundary of Chekiang, and of which the apex is in Kiang-si," an example of the preservation of the old initials *b*, *d*, *g*, *j*, *z*. These are but isolated instances of the results arrived at by Mr. Edkins, who for many years has made this particular subject his study. The volume before us is confessedly only a stepping-stone towards a larger work, in which Mr. Edkins intends to explain his theory on the identity of Chinese and European words. But whether the promised work appear or not, Mr. Edkins will have the satisfaction of knowing that his 'Introduction to the Study of the Chinese Characters' will have been a boon to students of Chinese, who will find in its pages satisfactory explanations of many difficult and doubtful points.

On the Clause "and the Son" in regard to the Eastern Church and the Bonn Conference. A Letter to the Rev. H. P. Liddon, D.D., by the Rev. E. B. Pusey, D.D. (Parker & Co.)

The object of the present letter is to smooth the differences between the Eastern and Western Churches, so as to make a union easier. It aims at showing the Easterns that the Western language has the same meaning as that which prevailed generally; that the Greek prejudices might be overcome so as to accept the Western formula, owing to their reverence for antiquity. Dr. Pusey supposes that if the Western term were properly understood by the Greeks, all difference would soon disappear. That the union between the two Churches is a chimera at the present day, we will not venture to affirm. A number of clergymen are evidently desirous of it. With this view, they are making efforts to bring it about; while the Old Catholics are zealous in the same direction. The union of Christendom is an attractive idea. But, when examined, it is found less liberal and comprehensive than could be wished. Three Churches alone are embraced in it—the Roman, Anglican, and Greek. It is evident, however, that little concession will be made by the first two. The last is expected to yield more, especially if it listen to the plausible language and explanations of the Anglicans. As far as we can gather from the pleadings of Dr. Pusey, he and those he represents are unwilling to yield any point, because they attach great importance to the dogma of the Holy Spirit's procession from the Father and the Son. Hence we read here that the eternal relation implied is manifestly laid down in the baptismal formula by Christ himself. It lies in the expression that the Holy Ghost is "the Spirit of the Son." It lies in other statements of the fourth gospel. It lies in the interpretation which some Greek fathers put upon St. Paul's words, "Whom he knew he also did predestinate to be conformed to the image of His Son." The Oxford professor does not hesitate to say that the loss of the "and the Son" would, to the untheological practical

English mind, involve the loss of the doctrine of the Trinity.

The doctrine that the Holy Spirit proceeds from the Father and the Son originated with the Latin fathers, after Athanasius had expounded the Nicene orthodoxy in opposition to the Arians and Semiarrians. Augustine held it. In Spain it was inserted into the Nicene-Constantinopolitan Creed. Dr. Pusey tries to show that the doctrine was familiar to Spain from the rule of faith framed against Priscillianism soon after the first council of Toledo (A.D. 400), as well as from the Athanasian Creed; putting the latter, as he does, into the fourth or fifth century, which is too early. He objects to expressions used at the Bonn Conference respecting the disputed clause, and thinks that its omission should not be required by the Greeks as a condition of reunion with the churches which have it. He shows the Greeks that their own writers held the doctrine embodied in it. Here he has the truth on his side; though it was not so clearly taught by the Greek ecclesiastical theologians in early times as he seems to think, but somewhat vaguely. At all events, the article was not very different from what the Greeks themselves had indistinctly taught. The insertion of the clause into the Creed was made in Spain; and, whether it be said that the addition took place in an "ecclesiastically irregular manner," or whether "the *Filioque* was arbitrarily and unlawfully added to the Creed," seems to us of little consequence, notwithstanding Dr. Pusey's objections to the language. It is of great importance to the Oxford professor to assert a *legitimate* and *regular* origin of the clause, since he thinks that, when once part of the Creed, it could not be removed without risk to the faith; that it has been a safeguard against heresy; and that the doctrine of "in-existence of the three blessed Persons is essential to the unity of God"; but we doubt whether the recitation of the Creed with the article in question has tended to repress heresy in the Church of England. It may even have had a contrary effect, proving a stumbling-block to such thinkers as have seriously compared the Creed with the language of Scripture. Both before and at the time of Athanasius himself, the views of the Church respecting the Holy Spirit continued unsettled. Many learned men considered the Spirit an operation or influence of God, others regarded him as a creature, others as God; while others, looking at the Scriptures themselves, formed no conclusion on the subject, because they saw no ground there for a definite belief or statement. It is clear that the early Greek fathers, if not the Latin too, thought little about the point. The spirit of controversy, the love of definite dogmas, the confutation of heretics, developed distinctions with which post-apostolic theology has weighted orthodox Christianity.

The treatise contains many quotations from the Fathers and others. Patristic and mediæval lore is copiously adduced in connexion with the question of the Procession. Among others, Cyril of Alexandria is in high favour with the author. He is "a library in himself." Numerous citations from him are given at pages 128, &c. It is difficult to share in the love for Cyril here exhibited. Neither as a man nor as a theologian can he be commended,

for though clever and acute, he was quarrelsome, restless, cruel, and intolerant. His theology may be very orthodox, but his spirit was unchristian.

The Letter will please such as are desirous to cling to the old creeds without change or abatement. It is the production of an uncompromising advocate, who abides by past opinions because he thinks them necessary to salvation. It is full of orthodox traditionalism, of metaphysical distinctions in the God-head, and patristic passages. Apparently, the writer is familiar with a certain kind of theology. But, though he has used Petavius largely, it will be necessary for careful readers to compare the citations with their originals, and to look narrowly at the inferences derived from them. Since Father Harper exposed the manner in which Dr. Pusey treats the Fathers and others ('Peace through the Truth,' second series), it is necessary to be cautious in the matter; for that learned Jesuit has shown that the Oxford professor's accuracy cannot be relied on. Suspicions haunt the candid reader of Dr. Pusey, since the latter was subjected to the strictures of one who was trained in the same university with himself. We recommend, therefore, Ziegler's learned essay in his 'Theologischen Abhandlungen,' together with Walch's history of the controversy. That caution should be employed in the perusal of the pamphlet is fairly deducible from the account given of Leo the Third's procedure with regard to the deputies sent by the council of Aix. Dr. Pusey admits that the Pope advised the removal of the disputed words of the Creed, but goes on to say, "Leo the Third saw that the words 'and the Son' could not be left out without risk to the faith; and finally advised, not the omission of the words, but the disuse of the custom of singing the Creed." This is an imperfect statement. Leo's opinion in favour of the disuse of the words was *always the same*, because they had not been introduced into the Creed by a general council. He thought that the article in question belonged to the number of truths which all are unable to understand, and which are necessary only to the salvation of those capable of understanding them. The alteration in a public creed he considered improper and unauthorized. His successors equally disapproved of it. Yet the interpolation kept its place in spite of the pontiffs. The popes of the ninth century took a different view of its position in the Nicene Creed from Dr. Pusey; for they wished its gradual disuse. So far they were less orthodox than an Anglican canon.

ORIENTAL STUDIES IN ITALY.

Matériaux pour Servir à l'Histoire des Etudes Orientales en Italie. Par Angelo de Gubernatis. (Paris, E. Leroux.)

NOWHERE in Western Europe have Oriental studies of late received so much encouragement as in Italy. In her universities chairs have been founded for the principal Oriental languages; in the Istituto dei Studi Superiori, at Florence, Hebrew, Arabic, Chinese, Japanese, and Sanskrit are taught by competent professors, while Egyptian, Assyrian, Persian, and Tibetan have a fair prospect of soon being added to the number; and an academy has just been established in the same city for the publication and interpretation of Oriental texts.

A country which, without having any practical interest in the East, can boast of such names as Amari, Ascoli, Ceriani, De Gubernatis, Gorresio, Lasinio, Puini, Severini, Teza, among its Oriental scholars may well be proud of its share in the promotion of those studies.

In a spirit of true patriotism, Signor M. Coppino, Minister of Public Instruction, requested, early in June, Prof. De Gubernatis to prepare a compendious history of Oriental studies in Italy. But, as the work was intended for presentation at the third International Oriental Congress at St. Petersburg, early in September, the Professor had thus little more than two months allowed him for collecting his materials and writing and printing his book. It was, therefore, out of the question that he could have dealt with his subject as fully and as exhaustively as, e.g., Prof. Benfey has done in his 'Geschichte der Sprachwissenschaft und orientalischen Philologie in Deutschland.' Nevertheless, though he modestly puts his work forth as touching merely on the most salient points in the history of those studies in Italy, it is as surprising what a mass of novel and valuable information he has brought together in this volume, as it is refreshing to see in what an independent and impartial spirit he has treated various delicate questions connected with his subject. To these we would refer his strictures on the closing (in 1871) of the Rabbinic College at Padua, and on the uselessness of the Asiatic College at Naples, which we hope will commend themselves to the authorities responsible for the death of the one institution, and the protracted life of the other. The materials he had collected when preparing his 'Storia dei Viaggiatori Italiani nelle Indie Orientali' (Livorno, 1875) have probably been of service to him also in the present publication, nor is it too much, perhaps, to assume that, at the outset, he must have had many literary notices ready for use, or he could scarcely have accomplished his task within two months.

After a brief Introduction, the author gives a résumé of the history of the study of Hebrew (pp. 21-174), for which Italy has been justly renowned since the days of Emmanuel ben Salomo, end of the thirteenth century, down to De Rossi, S. D. Luzzatto, and the band of living Hebraists. Arabic, it appears, was chiefly studied for the purposes of commerce, and political as well as religious diplomacy. In a notice quoted from the *Rivista Orientale* for 1868 it is stated that in 1692, the Senate of Venice gave permission to Ibrahim Ahmet, a converted Turk, to instruct the pupils at the ducal chancery, the interpreters, and other Venetian subjects, in the Turkish, Persian, and Arabic languages. A similar solicitude in this direction was evinced by the Senate on several subsequent occasions; and in 1708 a Greek from Damascus, Salomon Negri, was appointed to teach, "on a scientific method," Arabic, Turkish, Hebrew and several European languages. In recent times, the names of the Counts Castiglioni and Miniscalchi, and of Amari and his school, have well sustained the fame of Arabic scholarship in Italy.

The first Europeans who were acquainted with Sanskrit were the Italians, F. Sassetti, at the end of the sixteenth, and Robert de Nobili, early in the seventeenth century. The celebrated Jesuit, C. J. Beschi, who possessed a

more intimate familiarity with the Tamil language and literature than any other European before or since his time, was likewise an Italian. His High-Tamil Grammar, written 145 years ago, an accurate and scholarly edition of which has just appeared at Tranquebar under the auspices and at the expense of Dr. Burnell, has never yet been superseded.

The polyglot Cardinal Mezzofanti is deservedly dismissed with a page and a half: "his whole fame died with him, as it was all but sterile." But the living band of Oriental scholars in Italy count one amongst their number—we mean Prof. E. Teza, of Pisa,—whose linguistical attainments are as varied and extensive as they are profound. The Rev. S. C. Malan is, to the best of our knowledge, the only Oriental scholar in this country who is his compeer.

We cannot close our notice of Prof. De Gubernatis's instructive volume without expressing a hope that some zealous and competent writer, possessed of a fair amount of self-denial and impartiality, may set to work in compiling from the rich but widely-scattered materials a history of Oriental studies in England. Perhaps we might see by the light of that book that the utilitarian motives with which these studies nowadays are generally approached are the bane of all fruitful literary research, and that only he who will take them up in a spirit of the most disinterested appreciation of their intrinsic value and importance, can hope to contribute his share to their advancement.

NOVELS OF THE WEEK.

The Atelier du Lys; or, an Art Student in the Reign of Terror. By the Author of 'Mademoiselle Mori.' 2 vols. (Longmans & Co.)

Mercy Philbrick's Choice. (Sampson Low & Co.)

In Front of the World. By the Author of 'Pyrna,' &c. 3 vols. (Charing Cross Publishing Company.)

If all, or at least a fair proportion of the novels that are published each year, were as good as the 'Atelier du Lys,' reading them might become instructive, and reviewing them a pleasure. Had the author followed the fashion which imposes upon so-called novelists the obligation of spinning out through three volumes a story too scanty for one, she could, without protest, have made her work longer by three hundred pages. Nevertheless, let us thank her for her discretion. The 'Atelier du Lys' contains thoughtful writing, not a little ingenuity, and some really clever delineation of character. Its author has read, and closely studied, the best masters of French fiction; and if she fails to equal, or even to approach them, she has sufficient originality to avoid any servile imitation of her models. The plot is certainly ingenious. A young French nobleman, having imprudently returned to his ancestral seat during the Reign of Terror, in order to secure the title deeds of the family before following his father into exile, is kidnapped by the unlawful possessor of his château, supported by the myrmidons of the Convention, just as his enemy's daughter comes to warn him of his danger. The ferocious *révolutionnaire* (a *révolutionnaire* is always ferocious in

novels, even in this one) renounces the girl, spurns her from him, and orders his companions to carry her to prison along with the young patrician. One of these, however, the mayor, who is a good fellow, interferes, and proposes that their prisoners be given the alternative of marrying on the spot, and then sent whither they will. After a good deal of disputing on the part of the young Count de St. Aignan, and blushing and crying on that of his fair companion,—as, after all, the latter is very pretty,—the bargain is agreed to, and married they are. In this case affection comes after, instead of before, marriage; and the young nobleman, who, unlike many of his station at the time in which this interesting story is laid, is a thorough gentleman, never entertains the idea of breaking off the union under the excuse of compulsion. The stirring events of the Reign of Terror separate the pair. The husband has to take refuge in Switzerland, whilst his wife seeks concealment with a kindly aunt of the Count de St. Aignan, in Paris, under the seeming protection of a republican *ci-devant*; and their adventures and subsequent happiness form the sequel of a story, the chief character in which being of an artistic disposition, has inspired the author with the unhappy idea of naming her work 'The Atelier du Lys.' In spite of its many excellences, the book is anything but faultless. The author has not refrained from the temptation of delineating historical character; and her otherwise pleasing tale is intermixed with political portraits and digressions which could be dispensed with. Nothing could be tamer than the delineation of the "Incorruptible" (Robespierre). History transferred to fiction, or the reverse, is entertaining when written by the mendacious but brilliant pen of a Dumas, but what we find in this novel is something very different indeed.

'Mercy Philbrick's Choice' is a carefully written and painstaking novel, framed on the principle of making the most of slight materials. Mercy is a young widow, who, in the self-reliant American fashion, migrates for the benefit of her mother's health, and hires part of a tenement belonging to the hero of the book, one Stephen White, a weak young man, who is much "hadden down" by a formidable invalid mother. Mercy being young and handsome, and Stephen susceptible, they speedily glide into amorous relations, which, a good deal to the disgust of the lady, are sedulously concealed from the world, for fear of hurting the feelings of the gentleman's parent. When matters are in this state, Mercy becomes acquainted with one "Parson" Dorrance, whose mature years do not prevent him from falling in love with the young widow. Dorrance is in every way worthy of a woman's love, while Stephen, except in the matter of patience, is a feeble creature. But Mercy remains true to her first choice, until the moral breakdown of Stephen in relation to some money which he discovers in the house of a poor widow, a mortgagor whom he has foreclosed, opens her eyes to the worthlessness of her ideal. In the mean time Dorrance dies, and Mercy, escaping the embarrassment of deciding between her suitors, decides upon remaining unmarried. These simple incidents are woven into a not uninteresting tale; and Mercy is an amiable young woman, with a scrupulous love of truth, and sincere devotion to her

mother. The mother is old and vulgar; but there is something very strange to English readers in the way in which the heroine is commended and almost canonized for her adherence to the Ten Commandments. Perhaps the extreme difference as to external points of culture between one generation and another, which is possible in America, may make home ties looser, but it is not an agreeable trait of character. There are some fairish sonnets to relieve the narrative part of the book.

The astonishing ignorance which can be displayed of life beyond the near horizon of a person's own family comes out forcibly in such a novel as 'In Front of the World.' It is one of those books which may be said to be on the confines of literature. Even to say so much for it is the result of taking a kindly view, so narrow is the line which we can draw between it and the mere lumber of children's books and tracts. To read these volumes makes one pass through many states of mind. For a moment our chief feeling is disgust, then, perhaps, it is possible to get a laugh here and there, but the prevailing impression left upon us is one of melancholy. For the author is no new hand at her task,—at least, so the title-page informs us,—and yet she shows no single mark of aptitude for it. If we have description, it is mere verbiage loaded with similes which have a would-be poetical twang about them, but which, as far as we have observed, are all meaningless. If it is conversation, the people neither talk naturally nor well; and the delineation of character sinks into mere description. No one supposes that conversations in a novel need always be such as would actually take place. Every art, of course, has its own mode of expression, and the novelist has to select and intensify, and can produce no effect by mere slavish transcription. But a simple and faithful copy is better than any piece of invention which rests upon no observation or knowledge. The conversations in the present book lead to nothing. They are often terribly didactic, and still oftener reveal horrible flashes of vulgarity. We are far from saying that the author is necessarily a vulgar person. Her faults may be dramatic, or they may be only the faults of incapability. She is evidently possessed by a very strong desire to display her little store of knowledge, and to make opportunities for what she, no doubt, treasures as her most convincing and well-reasoned arguments. It is melancholy to think how misguided she has been, and what a total failure is her book. There is but one thing in it which we can commend, and that is the following note at the beginning of a chapter:—"This chapter forms no part of the story, and may be omitted by those who object to continue the discussion commenced in the preceding one." When we say that the discussion takes the form of an essay "On the Immortality of the Soul," rejected by the editor of a Church review, it will be obvious that our author spoilt a good idea by not putting her note one chapter earlier. On the whole, we have never seen a sillier book, or one which showed a more surprising want of judgment and taste.

OUR LIBRARY TABLE.

We have on our table *French Conversation Grammar*, by T. Gheerbrant, B.A. (Hachette),—

Love's Labyrinth, by J. H. Brown (Catty).—*An Essay on the Apocalypse in the Bible*, by Pastor Emeritus (Deighton, Bell & Co.).—*The Teacher's Handbook of the Bible*, by J. Pullibank, M.A. (Longmans).—*The Balm of Gilead; or, Jesus of Nazareth the Holy One of Israel* (Hunt).—*Clementis Romani Epistule*, edited by A. Hilgenfeld (Leipzig, Weigel). Among New Editions we have *New German-English Dictionary*, by C. Hossfeld (Liverpool, Scholl).—*An Introduction to the Principles of Morals and Legislation*, by J. Bentham, M.A. (Macmillan).—*The Poetical Works of John Nicholson*, edited by W. G. Hird (Simpkin). Also the following Pamphlets: *Hygieia, a City of Health*, by E. W. Richardson (Macmillan).—*Southern Africa*, by H. Hall (Spon).—*Nouveaux Contes dédiés aux Enfants*, by C. D'Oultrem (Paris, Douniol & C^{ie}).

LIST OF NEW BOOKS.

- Theology.*
Commentary on the Old Testament, Vol. 1, Pentateuch, 4/ cl.
 Cotta's (Rev. E. L.) *Pastoral Counsels*, cr. 8vo. 1/6 cl.
 Garnier's (Rev. T. P.) *The Parish Church*, cr. 8vo. 1/6 cl.
 Margoliouth's (Rev. M.) *The Lord's Prayer* no Adaptation of Existing Jewish Petitions, 8vo. 7/6 cl.
 Menet's (Rev. J.) *Short Notes for Lessons on the Church Catechism*, cr. 8vo. 2/ cl.
Questions on the Order for Morning and Evening Prayer, &c., cr. 8vo. 1/6 cl.
 Smith's (Rev. T.) *Religion and Morality*, cr. 8vo. 1/6 cl.
 St. Chrysostom's *Picture of the Religion of his Age*, 1/6 cl.
 St. Matthew's Gospel Typographically Revised, cr. 8vo. 2/ cl.
 Taylor's (W. M.) *Ministry of the Word*, cr. 8vo. 4/6 cl.
Use and Abuse of the World, 3 series in 1 vol., 12mo. 2/6 cl.
- Law.*
 Hamel's (F. J.) *Law of the Customs*, 12mo. 6/ cl.
- Fine Art.*
 Withrow's (Rev. W. H.) *Catacombs of Rome*, cr. 8vo. 7/6 cl.
- Poetry.*
 Catullus, Tibullus, and Propertius, by Rev. J. Davies, 2/6 cl.
 Shelley's (P. B.) *Poetical Works*, edited by H. B. Forman, Vol. 1, 8vo. 10/6 cl.
- History.*
 Mendelssohn (Felix), *Life of*, by Lampadius, edited and translated by W. F. Gago, cr. 8vo. 5/ cl.
- Geography.*
 Philippo's (J. C.) *Climate of Jamaica*, cr. 8vo. 3/6 cl.
 Thomson's (J.) *Land and People of China*, cr. 8vo. 5/ cl.
- Science.*
 Jackson's (L. D. A.) *Simplified Weights and Measures*, 8vo. 2/6
 Philpott's (Dr. T. L.) *Familiar Lectures on some Mysteries of Nature*, cr. 8vo. 7/6 cl.
 Peschel's (O.) *Races of Man*, 8vo. 9/ cl.
- General Literature.*
 Adam's (W. H. D.) *Scenes with the Hunter*, 12mo. 2/6 cl.
 Birthday Album, "Sweets to the Sweet," 4to. 5/ cl.
 Bramston's (M.) *For Faith and Fatherland*, cr. 8vo. 2/6 cl.
 Crompton's (H.) *Industrial Conciliation*, cr. 8vo. 2/6 cl.
 Curteis's (Miss B. C.) *In the Marsh*, cr. 8vo. 2/6 cl.
 Eden's (C. H.) *Home of the Wolverine and Beaver*, 2/6 cl.
 Fan, a Village Tale, cr. 8vo. 1/6 cl.
 Newton's (J.) *Landscape Garden*, folio, 12/ cl.
 Potter's (F. C.) *Erlding, or the Days of St. Olaf*, cr. 8vo. 2/6 cl.
 Potter's (F. C.) *Heroes of the North*, cr. 8vo. 2/6 cl.
 Redfern's (W. B.) *Old Cambridge*, folio, 31/6 half mor.
 Robertson's (J. C.) *Growth of the Papal Power*, cr. 8vo. 3/6 cl.
 Roe's (Rev. E. P.) *Near to Nature's Heart*, 2 vols. cr. 8vo. 10/6 cl.
 Rowley's (Rev. H.) *Africa Unveiled*, cr. 8vo. 5/ cl.
 Story of a Pupil Teacher, 12mo. 1/6 cl.
 Surr's (E.) *Sea Birds, and the Lessons of their Lives*, 2/6 cl.

LAST VERSES WRITTEN BY MORTIMER COLLINS.

I HAVE been sitting alone
 All day, while the clouds went by,
 While moved the strength of the seas,
 While a wind with a will of his own,
 A Poet out of the sky,
 Smote the green harp of the trees.
 Alone, yet not alone,
 For I felt, as the gay wind whirled,
 As the cloudy sky grew clear,
 The touch of Our Father Half-known,
 Who dwells at the heart of the World,
 Yet who is always here.

FISHWICK'S 'HISTORY OF KIRKHAM.'

In a correspondence with Col. Fishwick, author of the 'History of Kirkham,' I learn that the mention of his name and work, in my Preface to the 'History of the Fylde,' is not considered by him a sufficient acknowledgment of my indebtedness to his previous labours in that town and parish; and lest it should be thought that I am desirous of appropriating to myself any credit which is due to him as an earlier investigator, I take this opportunity of stating that, in addition to considerable personal research, I received most

valuable aid from his interesting work in the compilation of my necessarily brief account of Kirkham.

Believing his extracts from the records of the "Thirty Men," ancient "Bailiffs' court," and other MSS. to be correct and authentic, I did not consider it requisite to go through those documents myself, but have inserted them as they are given in the 'History of Kirkham,' the original authorities being quoted in foot-notes similar to those of Col. Fishwick's.

JNO. PORTER.

WHAT DID SHAKESPEARE LEARN AT SCHOOL?

3, St. George's Square, N.W., Sept. 1876.

FEELING certain that the long list of Latin and Greek authors given in some Lives of Shakspeare could not possibly have been taught in the grammar-school of a small country town like Stratford-upon-Avon in Shakspeare's boyhood—say from his seventh to his fourteenth year, 1571 to 1578—I asked the best authority I know on the subject—the Rev. Mr. Lupton, of St. Paul's School, whose edition of Dean Colet's works is sufficient guarantee of his special learning. His moderate list is, I have no doubt, near the truth, and I think it will interest Shaksperian students.—

37, St. Paul's Churchyard, E.C., Sept. 19, 1876.

DEAR SIR,—I think you would find the best materials for answering your question about school subjects in Nicholas Carlisle's 'Concise Description of the Endowed Grammar Schools,' two vols., 8vo. 1818, in which abstracts of the statutes of the various schools are given, so far as returns of them could be got. Unfortunately there is no notice of Stratford-on-Avon (founded in 1553), but the directions left in the statutes of contemporary schools might give a satisfactory clue for this.

To save you trouble, I will jot down one or two memoranda from these statutes, which may guide you to fuller results, if you care to prosecute the search. To start with our own school (1510), which served as a pattern for many after it, Colet directed that "the children learne first above all the *Catechism* in Englishe, and after, the *accidents* that I made, or some other, yf any be better to the purpose. . . and then 'Institutum Christiani Hominis,' which that learned Erasmus made at my requeste, and the booke called 'Copia' of the same Erasmus; and then other authors Christian, as Lactantius, Prudentius, and Proba, and Sedulius, and Juvenius, and Baptista Mantuanus, and such other as shall be thought convenient and most to purpose unto the true Latene speche."

There is a tradition that these statutes were modelled on those of Banbury School (not extant). At any rate, large portions of them are found incorporated in the statutes of later schools, which shows either the existence of such a kind of common stock or the influence of Colet's example.

Thus, the statutes of Witton, in Cheshire (founded 1558), are very like ours in many places, and would well repay your reading. In these the subjects appointed are Catechism, King Henry the Eighth's Latin Grammar (*i.e.*, Lilly's altered), 'Institutum Christiani Hominis,' 'Copia Erasmi,' 'Colloquium Erasmi,' 'Ovidii Metamorphoses,' Terence, Tully, Horace, Sallust, and Virgil.

At Oundle, in Northamptonshire (1556), was to be taught "the Grammar approved by the Queen's Majesty, and the Accidence and English Rules, being learnt in the First Form." In the Second Form they were to teach "Mr. Nowell's Little Catechism," and in the Third Form, his "Large Catechism" (classical books not specified).

At East Retford, Notts (statutes subscribed by the Archbishop of York, 1552), a very minute system of grammar instruction is laid down. Cicero was to be begun very early. In Class II. 'Colloquia Erasmi' was to be read as one book, and besides that "the Scriptures, both the Old and New Testament, Salust, Salern (? 'Schola Salernitana') and Justinian's 'Institutes,' if the schoolmaster and usher be seen in the same."

To the Third Form they were to teach "the King's Majesty's Latin Grammar, Virgil, Ovid, and Tully's Epistles, 'Copia Erasmi Verborum et

Rerum. . . ." "And also that the scholars of this Form, and likewise of the Second and First Form, as many as shall be conveniently able thereof, shall every Monday, Tuesday, Wednesday, and Thursday, being work-days, first in the morning say over one of the eight parts of speech, like as the manner and fashion is of all Grammar Schools; and upon Friday, *Sum, es, fui*, with his compounds, as shall seem to the schoolmaster convenient. . . "

In the Fourth (highest) Form they were to learn "to know the breves and longs, and make verses," and every week "write some epistle in Latin."

At Chigwell, Essex, the statutes were drawn up by a very conservative founder (Archbishop Harsnet, 1629), and so possibly reflect the teaching of an earlier date. He directs that the second schoolmaster shall be "skilful in cyphering and casting of accounts," and "write fair secretary and Roman hands." The "Latin schoolmaster" (head master) is to "train up his scholars in the Vulgar Grammar, commonly called Lilly's Grammar, and no other; and in Clenard's Grammar for the Greek tongue; and, for phrase and style, that he infuse no other into them save Tully and Terence; for poets, that he read the ancient Greek and Latin poets: no novelties nor conceited modern writers."

Without more quotations, I think you would be safe in concluding, that at such a school as Stratford, about 1570, there would be taught—

1. An "A B C book," for which a pupil-teacher, or "A B C-darius," is sometimes mentioned as having a salary. (I have a transcript of an "A B C book," from the Grenville Library, which I suppose to be of the latter part of Henry the Eighth's time.)

2. A Catechism in English and Latin, probably Nowell's.

3. The authorized Latin Grammar, *i.e.* Lilly's, put out with a proclamation adapted to each king's reign. (I have editions of 1529, 1532, 1655, 1662, 1678, 1687, 1709, 1717, 1721, 1723, 1733, 1738, 1756, 1778, 1784, 1799, &c., and particulars of many others.)

4. Some easy Latin construing book, such as Erasmus's 'Colloquies,' Corderius's 'Colloquies' (you will see an edition of 1568 in the British Museum, marked 1591a, or 'Baptista Mantuanus,' 1-7.

This last author was one of those prescribed by Colet, and he is mentioned in other statutes also. There is, I think, clear evidence that Shakspeare had read something of him; for, as you remember, he puts the first line of his Eclogues into his Schoolmaster's mouth—

Fauste, precor, gelida, &c.

in 'Love's Labour's Lost.'

You will know, much better than I, whether there is any more direct trace of Shakspeare's school-reading than what he puts into the mouth of Holofernes.* If so, then this may seem some evidence of Shakspeare's having "done" some Mantuanus.

I have a school edition of Mantuanus, printed at London for the Society of Stationers, 1707, which looks as if there was then still a demand for him; and you will see, by the passage quoted from Farnaby, in Knight's pictorial edition, on the above line, in how great esteem the "Mantuan" once was. In the British Museum Library, I have seen several well-thumbed copies of old editions of him.

"Tully," "Virgil," "Ovid," and "Terence" are the most frequently mentioned of all Latin authors, after these elementary ones, in the statutes, unless, perhaps, "Salust" disputes the palm.

I fear I have set down but very hasty and disjointed memoranda for you; but, as you will see by the enclosed, my thoughts are just now occupied by more selfish views of school matters.

I remain, dear Sir, yours faithfully,

J. H. LUPTON.

P.S.—One should, perhaps, not have omitted the familiar 'Cato,' or 'Disticha de Moribus,' from the list of elementary Latin books. It is often prescribed in statutes. A copy I have is dated 1558. The Greek Grammar (if any) in use at Stratford

* Prof. Seelye says that there are more traces of Ovid than of any other classic in Shakspeare.

would most likely be "Clenard's," *i.e.*, "Institutiones absolutissimæ in Græcam linguam. . . Nicolao Clenardo auctore." My copy is dated 1543.—J. H. L.

I suppose we may add writing, arithmetic, and music to the list of studies. The book sometimes set down as a Shakspeare school-book, Christopher Ocland's 'Anglorum Prælia' and 'De pacatissimo Angliæ statu, imperante Elizabetha, compendiosa Narratio,' was not printed till 1582, and not ordered by the Privy Council to be read and taught "in all Grammar and Free scholes" till May 7, 1582, by which time Shakspeare had probably left school.

I take this opportunity of asking the friends of the late Rev. N. J. Halpin, of Dublin, if they have any idea, or know any trace, of the "evidence" which that writer, in his ingenious tract 'On the Time Analysis of the "Merchant of Venice"' ('Dramatic Unities of Shakspeare,' Dublin, 1849), says he had, of Shakspeare having been at one or both of our universities, Cambridge and Oxford. Mr. Halpin speaks as if he had some evidence, like an unforced document that no one could dispute.

F. J. FURNIVALL.

SIR PHILIP SIDNEY'S LANDS IN SUSSEX.

Sept. 1876.

THERE is some advantage in country retirement, even though one has occasionally to incur the penalty of seeing journals for the first time a month after their appearance. One is thus able, for instance, to discount with September coolness the canicular heat thrown off by Mr. Fox Bourne in your issue of August 19, in which he notices the communication respecting Sir Philip Sidney's Sussex lands, which you did me the favour of inserting in your date of July 22. Mr. Fox Bourne, true to the chosen device of his book ('A Memoir of Sir Philip Sidney'), writes indignantly, and his quill is the "quill of the fretful porcupine." As he charges me (1) with "sneers" against himself, and (2) with "implied slander" against Sir Philip Sidney and his executor, let me say at once, with regard to the first of these charges, (1) that I had not the least intention of sneering at the distinguished author of a book of very high merit, and of which the second edition, now promised, will be very welcome. At the same time I must candidly own that I was surprised to find it defective in that particular point on account of which I referred to it.

It seemed strange that so good a book should contain no mention of so accessible a document as the inquisition roll made at Sidney's death, evidence which even a first search at the Public Record Office would be likely to disclose, and which when disclosed would connect Sidney's honoured name with such towns as Brighton, Horsham, Lewes, Winchelsea, and Rye. Had I been able to find any mention of this document in any writer upon Sir Philip Sidney, it would have saved me a good deal of trouble.

(2) As to the charge of "implied slander" against Sir Francis Walsingham, it is difficult to consider it as serious. Does Mr. Fox Bourne mean that since I have proved, on the best authority, that Sir Philip Sidney died possessed of large landed estates, and hence could not be called poor (though embarrassed he certainly was), I have therefore inferentially made a charge of duplicity against Sir Francis Walsingham, Sidney's executor, for proclaiming that the testator's debts could not be met?

The fact is that, like many of the old estates, Sir Philip's was poor in cash, though rich in land. The realty could not be touched to pay the creditors. A sentence or two from Mr. Julius Lloyd's 'Life of Sir Philip Sidney' (Longmans, 1862, p. 225) sets the whole matter in its true light: "To the great distress of Walsingham, who was his (Sidney's) executor, it was found impossible to carry out the intentions of his will. Sidney's personal property was not sufficient to discharge a third part of his debts, and the lawyers who were consulted on the subject gave their opinion that the will contained no provision for the sale of landed

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estates for the purpose." The lands were ample, indeed it was one of the largest estates in the south of England at the time, as I shall show; but not a rod of the land could be realized. And this fact probably explains Nevitt's entry (already quoted), "that the executors carried off goods at Penshurst (as they could not touch the land) to the value of 20,000*l.*" in part payment of the debts.

Mr. Fox Bourne seems to think that little can be inferred from the fact that "fourteen" or more "years after Sidney's death" his daughter is in possession of his Sussex lands, &c. But this is beside the mark; the only point to be considered is the nature and extent of the estate, of which Sidney was actually possessed at the moment of his death, 17th October, 1586, and this is clearly stated in the Public Record in the usual way among the rolls of 30 Elizabeth, or 1588. The usual scrutiny was made at his death, and the "justitarii itinerantes," as Ducange calls the officers of the inquiry, returned a charge of 36*l.* 17*s.* 8*d.* as due from the property.

It is surprising that a man of Mr. Fox Bourne's acuteness should speak so slightly of the value of Sidney's lands, as enumerated and charged in the return. He writes contemptuously of the "possession of a few hundred pounds' worth of land in 1586" as of little account, and stows the godsend away snugly "as part of the 4,000*l.* dower that Sidney bequeathed to his infant daughter Elizabeth." Does he think that the public documents relating to a "few hundred pounds' worth of land" would swell to such an unusual size as to require six large folded skins (a fair fardel for any man—say three feet long and near a foot in diameter) for their transcription, or be so important as to need a second commission of inquiry? Sir Thomas Bieshe, in the MSS. at the Bodleian already quoted (Rawlinson, B. 433), has made short notes of all inquisitions on Sussex manors from 22 Hen. VIII. to 7 Jac. I. In his list the estate of Sir Philip Sidney, as I have transcribed it, pays the highest assessment of all, higher even than that of Henry Lord Bergavenny, whose heirs are charged with 331*l.* 9*s.* 1*d.* on 10th Feb., 29 Eliz. (nearly the same year of death as Sir Philip's), whereas the Sidney estates are assessed at the very unusual sum of 36*l.* 17*s.* 8*d.*, probably worth at least ten times as much now.

Mr. Fox Bourne has evidently confounded what answered to our present succession-duty with the purchase-value of an estate. It is difficult, no doubt, to form an idea of the exact value of a property from the sum anciently charged in the inquisition rolls. But some slight approach may, perhaps, be made to a standard of comparison; and if the standard obtained seems high, be it remembered that Sussex estates were at this time most valuable, far more valuable, comparatively speaking, than now. In the reign of Elizabeth, the chief part of the iron ware of England came from Sussex forges; the neighbouring arsenal and dockyard of Portsmouth was supplied from the inexhaustible Sussex forests. The Southdown wool brought Spanish merchants to the staples of Portsmouth and Petersfield; and there was handsome profit even from the keeping up of Sussex carp in the Hammer Ponds. At the time of the Reformation, a Sussex estate fetched a large sum. For instance, Sir Edmund Forde pleads (Memoranda of Exchequer, 3 Eliz.) that he gave 1,600*l.* on the morrow of All Souls in 3 Ed. VI. for West Harting Manor alone, a sum which (according to a computation which I obtained at the Record Office) must be multiplied by fifteen to obtain its present value, and would therefore represent a purchase-money of 24,000*l.* The inquisition on this estate, when Sir Edward Caryl, its subsequent purchaser, died, 12 Jan., 7 Jac. I., assessed its dues at 30*l.* (Rawlinson, 433 B. p. 399). If then an estate purchased for 24,000*l.* paid 30*l.*, what would be the purchase-value of Sidney's land estates, represented by a payment of say 360*l.*? Answer, 24,000*l.* \times 12 = 288,000*l.* of our money.

I was quite aware of the anachronism of six years in saying that "the numerous lands and

manors in Sussex, of which Sidney died possessed (in 1586), would (of course, if in hand) have enabled him to have married Stella (in 1580), and saved her from Rich." I was simply alluding to the well-known fact that Lady Penelope Devereux (not Elizabeth as mis-printed in Mr. Fox Bourne's letter) was forced against her will to marry Lord Robert Rich on account of his wealth and influence. With regard to the "obscure episode in Sidney's life" (as Mr. Fox Bourne calls that cruel severance of Sidney from his betrothed Stella, as cruel a deed of wrong in its way as a Bashi-Bazook could have been guilty of), I like Mr. Lloyd's sentences,—"Simple justice requires that what in any one's conduct is obscure, should be construed agreeably to the part which is clear. It is no true candour, but a spirit of detraction, which would interpret in the worst sense questionable passages of a good man's life." In quoting this, I am not in any way meaning to imply that Mr. Fox Bourne has erred in his treatment of this the most difficult passage in one of the noblest lives that Englishman ever lived.

H. DODDRIDGE GORDON.

NOTES FROM NAPLES.

Naples, Sept. 27, 1876.

A GREAT act of homage has just been completed to the memory of Bellini. Few men have better deserved it, for very few are they who have done so much to refine the taste and add to the happiness of mankind. Nearly two years have elapsed since the desire was expressed to remove the remains of the immortal Bellini from their temporary resting-place in Paris, to his native city, Catania. This has now been accomplished, and, along the whole line of route, the civil and military authorities, and the population of the towns where the deputation rested with the precious treasure, rendered the highest honours in their power. At Reggio, the last resting-place on the Continent, there was a great crowd assembled to express their admiration of the composer of that sweet music which has delighted and soothed so many thousands; a banquet was given to the deputation, and a steamer of the Royal Navy was waiting to convey the ashes of Bellini to Catania, where they arrived on the 23rd inst. In the Via Etnea, says a local journal, 100,000 persons were assembled to do honour to them as they were conveyed to a temporary place of deposit, and flowers and crowns were showered upon them. On the 24th inst. a solemn mass was performed, at which 200 artists assisted, and ten young ladies placed a splendid garland or crown of flowers on the bier. Such were the distinctions with which his fellow-citizens delighted to honour the memory of Bellini. And their example has inspired the people of Bari to bring home the remains of their fellow-citizen, Niccolò Piccini. The rival of Gluck, the Barese cherishes his memory with affection, and it is now proposed to ask permission of the French Government to remove his body from Passy to his native place. After centuries of popular inaction, the Italians are now manifesting a desire to reverence in every possible way the memory of those connected with the glories of their past history. Next Sunday a commemorative stone is to be placed on the house in the Arenella, in which Salvatore Rosa resided. Sixty of the first artists of Naples have projected and will accomplish this act. A banquet—for the English mode of celebration is now being generally followed—will be given on the occasion.

H. W.

SINAITIC INSCRIPTIONS.

St. John's College, Cambridge, Sept. 30, 1876.

HAVING seen Mr. Sharpe's letter in your impression of to-day, in which he expresses a hope that travellers will copy the "Sinaitic Inscriptions," on and in the neighbourhood of Serbal, and hints that it is not unlikely that older writings may be brought to light than have been hitherto found, and that, perhaps, some of the "very inscriptions which the writer of the Book of Job had seen, and which he had in his mind" when he made his celebrated allusion to rock writing; I beg to state that during a stay of some weeks in

the neighbourhood in question, I copied, and hope some day to publish, every inscription that was to be found either on the mountain itself, or in the valleys below. There is not a single inscription amongst them all of any interest whatever, or of apparently older date than those in any other part of the peninsula. Such as are to be found on and about Serbal are nothing more than the names of individuals, with a few not always very choice accompanying remarks and pictorial illustrations, and all the writing is in a late Nabathean character.

All the rock-cut legends in Sinai, with the exception of the Egyptian Hieroglyphics on the mines, are of the tourist's initial type; and so few are the proper names which occur that, neglecting repetitions of the same name or formula, the separate inscriptions would only amount to a few hundreds.

I am bound to confess from sad personal experience, that any traveller who recopies these scrawls will have sadly wasted his time in Sinai, where there is really so much to interest the student of topography and physical geography. I shall be happy to show Mr. Sharpe copies of the inscriptions in question.

E. H. PALMER.

Literary Gossip.

MR. G. O. TREVELYAN, M.P., is going to edit a selection from Lord Macaulay's writings, to which he will append explanatory notes. The volume will be published by Messrs. Longmans.

A CORRESPONDENT writes:—

"At a sale of pictures and curiosities at Hastings, on the 22nd ultimo, the pictures being of the 'pretty' class usually submitted to the casual connoisseurs of watering-places, and possibly worth buying after Sydney Smith's canon, viz., 'Never give more for a painting than you deem the frame worth,' some undoubtedly genuine curiosities were offered for competition. Among these latter was a volume about half filled with franks and autographs from personages more or less celebrated when George the Fourth and his immediate successor were kings. The attractive items in this volume were two short letters written by Her present Majesty, one in the child-like large script of a beginner, of the age of about six or seven; the other bears date after her accession to the throne, and both are addressed to her aunt, the late Princess Sophia. The earlier of these two royal autographs is so creditable to our Queen's well-known amiability of character, that your readers may be pleased to read a transcript of it. It runs thus, 'How do you do dear aunt? do you love poor Vicky? dearest aunt this is a present for you, VICTORIA.' I need hardly add that the original, in accordance with the custom of writers of so early an age, is innocent of punctuation."

GENERAL LEFROY, the Governor of the Bermudas, has in the press a work on the Bermudas, entitled 'Memorials of the Discovery and Early Settlement of the Bermudas, or Somers Islands, from 1515 to 1685.' General Lefroy has been engaged for some time on such inquiries. Our readers may remember that a little while ago Mr. Noel Sainsbury, the learned editor of the 'Colonial Calendar of State Papers,' cleared up, at the request of General Lefroy, the confusion that had long existed between Providence, one of the principal islands of the Bahamas, and Providence Island east of the Mosquito Coast. Messrs. Longmans are General Lefroy's publishers.

THE same firm promise a Life of Dr. Frampton, the deprived Bishop of Gloucester, from an original manuscript now in the possession of the Rev. T. S. Evans, Vicar of Shore-

ditch; a Biography of Lessing, by Miss Zimmern; a New Concordance to the Bible, by Dr. R. Young; 'The Childhood of the English People,' by Mrs. E. S. Armitage; and the fourth volume of Comte's 'System of Positive Polity, or Treatise on Sociology,' translated from the Paris edition of 1851-1854. This volume contains the 'Synthesis of the Future of Mankind,' translated by Mr. R. Congreve, with an Appendix, containing Comte's minor treatises, translated by Mr. Henry Dix Huton, and it completes the set of four volumes.

MESSRS. LONGMANS also promise 'Mythology among the Hebrews: its Historical Development; Researches bearing on the Science of Mythology and the History of Religion,' by Dr. Goldziher, of the University of Buda-Pest; translated by Mr. Russell Martineau.

THE London Classes for the Higher Education of Women, held at University College, open their ninth session next week with the evening classes for English and Latin. The day-classes, fifteen in number, will open for a session of twenty-six weeks on the 23rd of October. The attendance at these classes has steadily increased since their establishment within the College. In one session only, the session before the last, was there a pause in progress, with a slight decrease of seven or eight in the number of entries. This was followed last session by an increase of seventy or eighty, and the classes were attended by about 390 individual students, who paid 790*l.* in class fees.

It is worth notice that this great success has been attained without the use of any machinery of agitation. No public meetings have been held, and not a penny of subscription has been asked for the support of lectures or any other purpose. These are facts significant of the bad economy of those who undertake to provide London with new means of higher education, when desired results can be attained at a tithe of the cost, with ten times the efficiency, by a right use and development of those which already exist. The founders of the London Ladies' Educational Association, instead of appealing to the liberality of subscribers in the city and elsewhere, and labouring to produce a mouse that should be all their own, and be subscribed for handsomely from year to year, looked simply to an institution already busy as one of the great centres of higher education in London, and invited it—to do what it has done. The result is that, instead of stipulating about guarantee funds, and setting up only a course or two upon such subjects as would yield returns in money, the Professors of University College, with good will of the Council, have gone straight to the point aimed at, and in the Faculties of Arts and Laws, University College, is now practically open for the Higher Education of Women. There will be, in the session now beginning, two classes of Greek, one advanced and one elementary; three classes of Latin; two classes of English Literature, and a class of English Language; a class for study of the French Language and Literature, another for German, and two for Italian; a class of History, also two classes of Constitutional History; classes also for Geometry, for Physics, for Logic, for Physiology and Hygiene. These are for ladies

only (above the age of seventeen), and are courses continued through the session.

In some other subjects, University College is cautiously trying the experiment of mixed classes; and ladies are now admitted to the ordinary classes of Political Economy, Geology, Roman Law and Jurisprudence. To the Fine Art Department ladies have been admitted from the first, and they form a considerable body of students, whose number, with the number of those attending mixed classes, has to be added to the 390 individual students who received instruction last year in the ladies' classes of the Faculty of Arts.

A NEW story, by Mr. Dutton Cook, entitled 'Doubleday's Children,' will commence shortly in *All the Year Round*.

PROF. MONIER WILLIAMS sails for India again on the 12th of this month. He is writing a work on the religious systems and sacred places of India, to complete which it is necessary for him to make a tour in the Madras Presidency. He wishes also to collect manuscripts, books, and objects illustrating the religions of India, for the Indian Institute to be founded at Oxford.

DR. ROST, Librarian at the India Office, has been elected an Honorary Member of the Asiatic Society of Batavia ('Bataviaasch genootschap van kunsten en wetenschappen').

MESSRS. MACMILLAN & Co. will publish, in the autumn, a new work by Prof. Birks, on 'Modern Physical Fatalism, and the Doctrine of Evolution,' which will include an examination of the first principles of Mr. Herbert Spencer. At the same time will appear a second and enlarged edition of the same author's 'Difficulties of Belief.'

THE second volume of the new edition of Dr. Whitaker's 'History of Whalley,' completing the work, is on the eve of publication. It will contain numerous pedigrees, most of which have been corrected by members of the families whose genealogy they illustrate. Some new steel engravings of Lancashire mansions are given, amongst them views of 'Samlesbury Hall,' near Preston, 'Huntroyde' and 'The Holme,' near Burnley. The first volume of the work was commenced more than seven years ago, the editor being the lamented Mr. John Gough Nichols, whose death soon after the publication of the first volume greatly retarded the completion of the work. On the Rev. Ponsonby A. Lyons, who succeeded Mr. Nichols in the editorship, nearly the whole of the work incidental to the second volume has devolved. The entire impression, comprising small and large paper, consists of 750 copies, about three-fourths of which are already subscribed for. The cost incurred in issuing the first volume has exceeded 1,000*l.*, and we regret to hear that the publishers are likely to lose a considerable sum by the work.

THE second volume of the new series of 'La République des Lettres,' commenced on the first of this month, and appears to be quite up to the calibre of its predecessors. Among the contributors to the volume just completed we notice the names of MM. De Bauville, François Coppée, Leconte de Lisle, A. C. Swinburne, Stéphane Mallarmé, Catulle Mendès, and many others equally well known to fame.

A SOCIETY is about to be formed, under the

title of the Cornish MSS. Society, or some similar name, for the purpose of printing all such remains of the Cornish language as have not been already published, as well as any MSS. in other languages that may bear upon the history or antiquities of the Duchy. The Gwavas MSS. (Brit. Mus. Add. MS. 28554) and the collections of Dr. William Borlase, both of the early part of the last century, will probably furnish some of the materials for the first volume of the Society's *Transactions*, and the Chartulary of the Priory of Tywardreath (now in the possession of Mr. Jonathan Rashleigh, F.R.S., of Menabilly, Cornwall), or at any rate portions of it, will also probably be printed. Mr. W. Copeland Borlase, F.S.A., author of 'Nænia Cornubiæ,' &c., will probably edit some of his ancestor's historical and antiquarian papers, and Mr. H. Jenner, of the British Museum and Philological Society, has undertaken that part of the work which relates directly to the language. A prospectus will be issued shortly.

A GERMAN newspaper has just begun to appear in Japan, entitled the *East Asiatic Gazette*. The technical parts are entirely under Japanese management, and the print is remarkable for its neatness and accuracy.

YET another Chaucer. Mr. Henry Jenner, of the British Museum, has found in the Harleian Charter 86, F. 41, that Martin Chaucer was one of the witnesses to a grant from Robert atte Welle, of Denham [near Uxbridge], in Buckinghamshire, to James Andrew, citizen of London, of lands, tenements, &c., in Denham, dated the Wednesday after the Feast of the Annunciation of our Lady [March 25], 32 Edward III. [1358].

MR. SERJEANT COX has in the press a treatise on 'The Principles of Punishment and their Practical Application in the Administration of the Criminal Law.'

SENHOR BULHAO PATO, a Portuguese poet, is engaged upon a translation of 'Hamlet.' This writer has written much which has been admired, both in Portugal and Brazil; he has also published a translation of portions of 'Romeo and Juliet.' Portuguese people maintain that Senhor Bulhao Pato is a poet *pur sang*, and his verses have about them the ring of the true metal.

MR. R. GRANT WHITE, the best known of the American Shakespeare editors, will take the chair at the first meeting of the New Shakspeare Society next Friday, when Miss Lee's paper 'On the Second and Third Parts of "Henry the Sixth" and their Originals, "The Contention" and "True Tragedy,"' will be read, in which she contests Mr. Grant White's view as to Shakspeare's share in the earlier plays.

MESSRS. MACMILLAN & Co. will publish this autumn a new and cheaper edition of Macready's *Reminiscences*.

THE work on 'Popular Progress in England,' which we announced last week, is by Mr. James Routledge. It is based on an examination of the standard literature of the subject, such as Howell's 'State Trials,' the 'Annual Register,' *The Gentleman's Magazine*, Cobbett's 'Register,' Hone's 'Three Trials,' and Political Tracts, Erskine's 'Speeches,' Campbell's 'Lives of the Chancellors,' Fitzmaurice's 'Life of Lord Shelburne,' and the writings of Burke and Paine. Much use also is made of the numerous periodical and ephemer-

eral publications of last century. The book will make one 8vo. volume of about 500 pages.

THE New Shakspeare Society will send out, early next week, its first issue of books for this year, namely:—Series II. Plays: 7. The reprint of the first quarto of 'The Two Noble Kinsmen,' by Shakspeare and Fletcher, edited by Mr. Harold Littledale. Series VI. Shakspeare's England: 2. a. 'Tell-Trothes New-Years Gift,' 1593, with 'The Passionate Morrice,' b. John Lane's 'Tom Tel-Trothes Message, and his Pens Complaint,' c. Thomas Powell's 'Tom of all Trades; or, the Plaine Pathway to Preferment,' d. 'The Glassee of Godly Loe.' (Presented by three Members of the Society.) Edited by Mr. Furnivall. 3. William Stafford's 'Compendious or Briefe Examination of Certeayne Ordinary Complaints of Divers of our Countreyemen, in these our Days,' 1581; with an Introduction by Mr. F. D. Matthew; edited by Mr. Furnivall, and presented by Lord Derby. 4. Part I. of 'The Anatomie of Abuses: contayning a Discoverie, or Briefe Summarie, of such Notable Vices and Imperfections as now Raigne in many Christian Countreyes of the Worlde: but (especiallie) in a verie famous Ilande called Ailgna: together with most fearefull Examples of Gods Iudgmentes, executed vpon the Wicked for the same, as well in Ailgna of late, as in other places elsewhere. Verie Godly, to be read of all True Christians, euerie where; but most Needefull, to be regarded in Englande. Made Dialogue-wise by Phillip Stubbes, 1 Maij. 1583; collated with the second, fifth, and sixth editions. The first book for 1877 in the Shakspeare's England Series.—1. William Harrison's 'Description of England in Shakspeare's Youth,' 1577, 1587, edited from its two versions, by Mr. Furnivall. Part I., with an enlarged copy of Norden's Map of Shakspeare's London, by Van den Keere, 1593, and Mr. H. B. Wheatley's Notes on it, extracts from foreign travellers' accounts of England in Tudor times, and from Harrison's lately unearthed Chronologie or Chronicle (extracts mainly for his own time) will be sent to all members who pay their subscriptions for next year in advance. The second issue of the Society's books for this year is nearly ready, and will consist of—Series I. Transactions: 4. Transactions of the New Shakspeare Society, 1875-6, Part II. Series II. Plays: 8. The revised text of 'The Two Noble Kinsmen,' by Shakspeare and Fletcher, with Notes, by Mr. Harold Littledale, presented by Mr. Richard Johnson, of Fallowfield, near Manchester. Series VIII. Miscellanies: The late Prof. W. Spalding's letter 'On the authorship of "The Two Noble Kinsmen," on the Characteristics of Shakspeare's later Style, and the Secret of his Supremacy,' with a Memoir of the Author, by his friend Dr. John Hill Burton.

MESSRS. FREDERICK WARNE & Co.'s list of new books comprises, amongst others, the following: Dr. Mackay's Complete Poetical Works; 'The Swan and Her Crew, the Adventures of some Young Naturalists,' by Christopher Davies; 'Seventeen to Twenty-One,' by M. M. Bell; 'The Home Book for Young Ladies'; and a Christmas gift-book for girls and boys, entitled 'St. Nicholas.'

MR. TEGG has called our attention to the fact that the title of his little volume, which

we mentioned last week, is 'Wills of their Own,' not 'Wills and Ways of their Own.'

THE Stationers' Company have appointed a Special Committee of the Court to consider the proposal for a Caxton celebration in 1877.

THE death is announced of Mr. Lawrence, the author of 'Guy Livingstone,' and founder of that school of fiction of which "Ouida" is now the most notable representative.

SCIENCE

The Yorkshire Lias. By Ralph Tate, F.G.S., and J. F. Blake, M.A. (Van Voorst.)

THIS work is written for a limited public—practical geologists—and those who are interested in the remarkable iron-ore deposits of Cleveland. The authors, feeling that a book on one division of the Lias could have only a local interest, have evidently endeavoured to make their labours worthy alike of the attention and confidence of the geological observer and of the Cleveland ironmaster. To the geologist the Lias is a formation full of interest. It enters England grandly, in the magnificent cliffs of Lyme Regis; and in the counties of Gloucestershire, those of Mid-England, Lincolnshire, and Yorkshire, it displays its remarkable and generally picturesque characters, and contributes largely to several important industries. Simply noticing the range of the Lias through England, the authors confine their attention to the Yorkshire series, the characteristics of which are given by them with great minuteness of detail, the result evidently of exact and most industrious observation.

It is not easy in a brief notice to deal satisfactorily with a work of this class. To the student only is the laborious examination of the Lias-beds of interest, and for it we must refer him to the book itself. Suffice it that we assure him, that with this volume he may explore the Cleveland district over its length and breadth, and be guided over hill and dale to every point of interest, learn where every variety of the Lias fossils may be found, and where every one of the iron-ore beds, which have been worked, may be examined with advantage.

In the Cleveland district there are now about forty mines, which produced 6,121,794 tons of iron ore in 1875. This goes to feed between seventy and eighty blast-furnaces, from which there was poured forth in 1875 no less than 1,240,000 tons of pig iron. The discovery of the Cleveland iron ore, or perhaps, to be strictly correct, we should say, of its commercial value, dates no further back than 1848; while the active working of the deposits, by Messrs. Bolckow and Vaughan, was not begun before 1850. Since then, Middlesbrough and Stockton have grown, from small villages, into large towns, and the whole district has become one of the most active in the United Kingdom.

To this interesting region Mr. Ralph Tate has given the closest attention, and the results of his examination are to be found in the volume before us; while Mr. Blake, to whom the second division of the book is entirely due, has studied with care the palæontology of one of the richest of our fossiliferous formations, and given, as a contribution to geological science, one of the most extensive and exact lists, with very full and accurate descriptions,

of the fossils of the Yorkshire Lias which has ever been published.

'The Yorkshire Lias' is a book to be carefully studied by all who desire to acquire a knowledge of that formation, "so that he may fully answer to himself the question of how came these features of the scenery to be formed, and to what former features have they succeeded?" The stratigraphical details will be found of especial assistance to all, and the palæontological division places in a scientific point of view the history of the life of one of those periods in the great mutations of this planet, which indicate an immense time during which a succession of new faunas appear to have been brought into existence. To the general reader this work may at first appear heavy from its details, and uninteresting from its exactness of description; but there are portions which will be read with interest.

SOLID WATER.

Sept. 30, 1876.

THE remarks appended, in the *Athenæum* of the 30th inst., to my note on your report of my communication to the British Association on "solid water" call for a word or two. You say:—

"*.* Well, but this 'water of crystallization, as it is ordinarily understood,' is solid water, and we were, therefore, quite correct in maintaining there was nothing new in this."

In what? That water of crystallization, as it is ordinarily understood, is solid? Of course it is. I never dreamt of denying it. What I asserted, and conceive to be new, is that water may be solid and associated in definite proportions with salts, and yet not be water of crystallization as it is ordinarily understood. It may either be such water, or it may be the water of the cryohydrates. I used the term "solid water" to include, and because it includes, both; and in my communication I spoke of both to discriminate between them. Can you suggest a more appropriate or less "sensational" expression?

The charge of sensationalism, which I regret to see not only not withdrawn, but reiterated, may sometimes be permissible when brought against a writer of fiction. But to bring it, on no better grounds than those adduced, against a writer on a scientific subject, is injurious and unjust. You owe me an apology.

FREDERICK GUTHRIE.

. We must decline to continue this controversy. There seems to be no difference as to facts between Prof. Guthrie and ourselves. We neither denied Prof. Guthrie the merit, if there be any, of having discovered the formation of solid water under particular circumstances, nor, as far as we are aware, have we imputed to him any desire of denying the existence of hydrates known before his researches. As to our suggesting a more appropriate designation for the class of bodies discovered by him,—does Prof. Guthrie seriously believe this to be our concern? With regard to the title chosen by Prof. Guthrie for his paper at Glasgow, we have only to say, that this is not a question of fact, but of taste, and that upon it we shall continue to differ from Prof. Guthrie.

SOCIETIES.

SOCIETY OF ENGINEERS.—Oct. 2.—Mr. V. Pendred, President, in the chair.—A paper 'On Stone-cutting Machinery,' by Mr. H. Conradi, was read.

MEETING FOR THE ENSUING WEEK.

FRIDAY New Shakspeare, 8.—Second and Third Parts of Henry the sixth and their Originals, "The Contention" and "True Tragedy," Miss J. Lee.

Science Gossip.

COL. GORDON some time ago, as our readers may remember, succeeded in getting the little steamer Khedivé as far as the Makédo Falls. He is now taking her to pieces, and intends to transport her

in this way above Ripon Falls, there to put her together again and launch her on the Victoria Nyanza. The enormous importance from a geographical point of view of getting a steamer afloat on the great lake is obvious.

PROF. HUXLEY has returned from his tour through the United States. He reached Liverpool on Wednesday last, and commenced his lectures at the Royal School of Mines on the following morning.

MESSRS. LONGMANS' list for the ensuing season contains the following scientific works:—'The Primeval World of Switzerland,' by Prof. O. Heer, of Zürich, edited by Mr. James Heywood, President of the Statistical Society; a new edition of 'The Lake Dwellings of Switzerland and other Parts of Europe,' by Dr. F. Keller, translated and arranged by John E. Lee, F.S.A., F.G.S., author of 'Isca Silurum'; 'A Dictionary of Medicine,' edited by Dr. R. Quain; 'Outlines of Equine Anatomy,' by Mr. J. H. Steel, of the Royal Veterinary College; and 'The Life of Sir William Fairbairn, Bart. F.R.S.,' partly written by himself, edited and completed by William Pole, F.R.S., Vice-President of the Royal Society.

THE scientific works about to be issued by Messrs. Macmillan & Co. include the fourth volume of Dr. Russell Reynolds's 'System of Medicine, dealing with Diseases of the Heart,' promised last year, but unfortunately delayed; a translation of Guillemin's 'Applications of Physical Forces,' by Mrs. Lockyer, edited by Mr. J. Norman Lockyer, F.R.S.; a work on Astronomical Myths, based on Flammarion's 'The Heavens,' by Mr. J. F. Blake; and the second volume of 'Elements of Physical Manipulation,' by Mr. E. C. Pickering, Thayer Professor of Physics in the Massachusetts Institute of Technology.

THE West London Scientific Association and Field Club holds its first meeting for the Session 1876-77 on Tuesday, the 10th of October, when the President, Dr. Gladstone, will deliver an address. Collections made during the holidays by the members will be exhibited.

Two more small planets were discovered last week; the one by Prof. Watson, of the Ann Arbor Observatory, Michigan, U.S., and the other by M. Prosper Henry, at Paris. These raise the number of known small planets to 169.

THE Monthly Record of the Melbourne Observatory for March last has been received.

M. J. JEANNEL has drawn the attention of the Académie des Sciences to the 'Influences of Sonorous Vibrations on the Radiometer.' In all cases it appears that "the low notes—those of the three first octaves—determine movements of rotation."

WE have received 'Reports of the Meteorological, Magnetic, and other Observations of the Dominion of Canada for the year 1875.' This volume of 528 pages contains the reports from thirty-five stations, and numerous abstract and average tables of meteorological phenomena. In relation to weather warnings, it is stated that 80 per cent. of the whole are known to have been verified; and that of one hundred verified warnings, seventy-five reached the hands of the agent before the commencement of the storm.

L'ACADÉMIE DE MÉDECINE of France publishes in *Les Mondes* for September 21 a list of ten prizes offered by the Academy, or founded by members thereof, for the year 1877, the prizes varying in value from 1,000 frs. to 3,000 frs. The memoirs are to be sent to the Academy before the 1st of May, 1877.

THE Geneva Archives des Sciences publishes a paper, by Casimir de Candolle, 'On the Structure and Movements of the Leaves of *Dionea muscipula*.' He deduces from his experiments the conclusion, that animal matter is not necessary to the development and vigour of *Dionea*, and concludes that the animal matter of the insects caught is not directly utilized by the leaves.

FINE ARTS

DORÉ'S TWO GREAT WORKS, 'CHRIST LEAVING the PRETORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed, each 31 by 22 feet, with 'Dream of Pilate's Wife,' 'Christian Martyrs,' 'Night of the Crucifixion,' 'House of Caiaphas,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

THE PRIVATE COLLECTIONS OF ENGLAND.

No. XXVIII.—CASTLE HOWARD.

Low Country Schools.

THERE is a beautiful portrait here ascribed to Sir Antonio Moro, and said to represent Mary the First; but it is very unlike other pictures of the same person. It is, in all probability, the work of Moro, though the painting of the features is unusually hard for him. The lighting is warm and clear, and the carnations are rosy. The painting of the details is exquisite, and the drawing fine. The lady wears a velvet dress of that pure red of which Moro was so fond; a medal is on the breast; the hands are interlocked in front, and most beautifully executed. There are qualities in this picture which bring it somewhat nearer to the mode of Holbein than most of Moro's portraits. Near it is a portrait of Henry the Eighth, full-faced; the cap is trimmed with feathers, a staff in the left hand; it is not by Holbein, and like the picture at Warwick. Another portrait, representing the 'Third Duke of Norfolk,' with the two official staffs, is one of at least five repetitions that exist from the original, by Holbein, at Windsor Castle, which latter was at the National Portrait Exhibition, 1866. This is a fine version. Of the 'Henry the Eighth,' there are numerous versions; the Duke of Manchester has a very good one.

The portrait of Henry the Eighth at Warwick, which, as Dr. Woltmann thinks, supplied the type for numerous copies or versions, of which that at Castle Howard is an excellent example, seems to have been painted after the death of Holbein; one of those versions, that belonging to Lord Bute, was stated by Dr. Waagen to be exactly like the Warwick picture. That critic, with greater acuteness than antiquaries have allowed him to possess, observed that portraits of the king of this type belong to Holbein's "third manner," a manner which has since been proved to be that of another hand than Holbein's, but, the precise date of the artist's death not having been discovered till after Waagen wrote, there could be no reason for not attributing the pictures to Holbein, who was, on the best authority attainable at that time, believed to be living when Henry must have sat for them. Waagen acutely discriminated between two styles, but he could not be expected to do more. The portrait belonging to Lord Bute was long attributed to Hornebaud (Luke or Gerard); to him likewise are probably due, at least at second hand, all the versions of that type, including those at Castle Howard and Warwick Castle. For, as Mr. J. G. Nichols acutely said, it is probable that the ascription of a remarkable portrait to a forgotten painter is correct, and this enables us to account, first, for the difference of styles before named which Waagen remarked, and, secondly, for the king appearing in the Warwick type of his portraits older than he could have been while Holbein lived to paint him. That Hornebaud was a fine painter we know from the report of his contemporaries. The Warwick picture, if it be his, would prove this, and there seems no small probability that the magnificent portrait of Henry the Eighth at Chatsworth, which we have already described, is by this artist. Should this ever be proved, Hornebaud may take a place not far below Holbein's. It is right to add that Dr. Waagen appears to have deceived himself sometimes by fancying resemblances between pictures which came under his notice.

It is possible to find a stronger contrast than exists between the pictures ascribed to Holbein and their neighbours here which bear the name of Lely, and so distinctly reproduce the worse qualities of Van Dyck's art; but this stronger contrast can be found only by going to the Lawrences, which hang not far off, and are,

indeed, the opposites, in body and soul, of the Holbeins, and all other solid and earnest artistic works. It is now the fashion to make excuses for Lawrence, but even these excuses are accusations in disguise. Of Lawrence we shall speak by-and-by, as of his countrymen, Reynolds, Romney, and Gainsborough, all of whom are finely represented here.—At present, let us look at the exceptionally excellent Lelys. We first noticed a portrait of Algernon Percy, tenth Earl of Northumberland, ascribed, correctly no doubt, to Sir Peter, and a copy, by him, from the magnificent whole length at Alnwick, see No. I. of this series of papers, showing the commander with his foot on the fluke of a large anchor, and turning round to look at us with a bold and open expression on the face. There are several repetitions of the original; one belongs to the Earl of Essex and is at Cassiobury, whence it came to the National Portrait Exhibition (1866, No. 760); a similar example is at Woburn. Another Lely represents 'Elizabeth, Countess of Carlisle,' a whole-length figure, in a bronze-coloured satin dress, with the painter's characteristic voluptuous expression, the face being rather coarsely executed, but the draperies most broadly and vigorously disposed; the picture, however, is unusually heavy and cold. A state 'Portrait of James, Duke of York,' painted while his Grace was still young, and showing that the artist had made the best of his ill-looking Highness, and, as before, with noble treatment of the draperies; the art therein employed is almost perfect in its way. The whole was executed with unusual care and completeness. Another whole-length of Lely represents the Duchess of Richmond, a masterpiece of voluptuous suggestions, one of the most lewd of portraits, but not otherwise a first-rate specimen. A 'Portrait of Lady Elizabeth Percy' is a half-reclining, full-length figure in a grey dress, a capital example. She was a great heiress, contracted in marriage to "long Tom Thynne of Longleat Hall," who "mis-carried" tragically at the bottom of the Haymarket, being murdered in his coach there, as so queerly represented on his tomb in Westminster Abbey; when married at last, the Lady Elizabeth became the mother of thirteen children. A 'Portrait of Jocelyn Percy, eleventh Earl of Northumberland,' died 1670, concludes the list of Lelys here. He is seated, and wears a light-brown satin dress; the colour of the picture is warm and rich in all respects; its animated character was probably inspired by Van Dyck. The Marquis of Salisbury has Sir Anthony's portraits, grouped, of the above-named Earl Algernon Percy, his Countess, a Howard, and their child.

From Lely to Van Dyck, the transition, though backwards, is easy. Castle Howard is very rich in Van Dycks. There is much to interest us in the sketch for full-length portraits of two soldiers standing by their horses, and dressed in amber, black and white. This looks like an authentic example, although it is not quite so crisp and firm as we are accustomed to find when the forthright craft of a master displays itself in the original study for an important picture; there is however, high technical ability in it, and the design is certainly Van Dyck's. Here is a replica of, or copy from, a three-quarters length figure of one of the sons of the Earl of Pembroke in the famous family picture at Wilton House. The most important Van Dyck here, and one of the finest works of the master in England or abroad, is the 'Portrait of Snijders,' to which, while describing the group of 'Snijders and his Wife,' now at Raby Castle, and by the same artist, we have already alluded. Van Dyck repeatedly painted Snijders and his family, e.g., we remember in England alone, besides the two portraits here mentioned, one of Snijders's wife, now at Warwick Castle, and formerly, with this of Lord Carlisle's, in the Orleans Gallery, and at the Royal Academy Winter Exhibition of 1871, in a white cap, with a broad ruff, very clear and fine, painted long before her husband sat, doubtless as a widower, for the profoundly pathetic and mournful picture before us. The lady's portrait is much smaller than that of Snijders. Both were at Man-

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chester in 1857 (Nos. 663 and 664), they are sequentially numbered in Smith's 'Catalogue' (329, 330); the former was engraved by François Dequevauviller about seventy years ago, and, above all, it was etched, at least in respect to its motive, by Van Dyck himself in one of the most vigorous and brilliant of the "Icones Pictorum." The fifth Earl of Carlisle gave 400 guineas for this picture out of the Orleans Collection. It represents to the knees, life-size, the painter, standing, the face nearly in full view, leaning on the back of a chair, where his black hat is hung; both hands are before him; his dress is wholly black, with a wide lace collar falling on his shoulders, and that is truly in keeping with the sorrow-worn, but not despondent, expression of the features. The face is that of a man of about fifty years, a very different countenance from that of the hale and youthful portrait at Raby, which gives Snyders at the fullness of manhood. The carnations may have lost a little of the rose, but much cannot have gone, and the picture is otherwise perfect; in technique and pathos, nothing that Van Dyck ever did surpasses it; a simple and really solemn idea is expressed, with all serious thought, and a grave, not sad, dignity; the pose of the whole and parts is easy and unpretending; the rich tones of the black dress, the face, and the hands are in thorough keeping, so that the work is completely spontaneous and homogeneous. The hands and the face are marvellously handled, triumphs of Van Dyck's best time, that of the date of this work, which may have been produced shortly before he came to England; he never drew better, and rarely so well, as in the features, and even he could not have modelled and handled those features better. Dr. Waagen was right when he said, it is "not only one of the very finest portraits by Van Dyck, but entitled to rank with the most celebrated portraits by Raphael, Titian, or Holbein," and, we might add, Velasquez. Here is 'Henrietta Maria,' in white satin,—a good repetition of the Windsor picture.

Let us turn now to Van Dyck's master, Rubens, who is fully represented here. A cabinet "landscape" is one of the best works of its size and kind. It shows the edge of a wood, looking over a piece of water; a shepherd in a red jacket and blue breeches, with his sheep, is on our right, near a rustic bridge over a water-course, a clump of trees is on our left in the immediate front. The near details are finished with unusual care. The picture, as is very common with similar examples, has, either through injudicious varnishing or from some other cause, darkened considerably, but enough is distinct to show the intense glow of the lighting, and the richness of the masses of colour. It is a beautiful and luminous picture, valuable for its depth of tone. Here is a noble bust of Thomas Howard, Earl of Arundel, in a civil costume, with smooth hair and beard, a ruddy, tawny face, executed with unusual care in the modelling and invaluable breadth of style, and distinguished, as the earl's portraits should be, by its intelligent expression, great animation of aspect, and the look of a cultured mind. It is wonderfully vigorous in handling, and boldly treated in all respects. The dress comprises a rough, falling collar, and a furred robe. It was engraved by Houbraeken. There is likewise at Castle Howard a capital sketch, in brown, of a father and mother playing with a child, who lies on the knees of the former. An admirable example of composition, highly characteristic of Rubens. 'The Daughter of Herodias,' receiving the head of John the Baptist in a charger, where the executioner places it, is by Rubens, and said to be the original of the numerous pictures of the same subject. Salome seems half intoxicated by wine, or the passion of dancing. A young girl in a blue dress looks at her mistress with most admirably rendered vivacity of expression and simplicity of character. A piece of superb *bravura*, magnificent as a display of brush power. It formerly belonged to Sir Joshua Reynolds.

Close to the fine Velasquez, 'Portraits of Duke of Parma and his Dwarf,' hangs one of the finest

Jan Steens in England. The two pictures are capital illustrations of the Dutch and Spanish modes of looking at *genre*, and displaying feeling for fun. Of fun there is abundance in both pictures, but their motives are worlds asunder. The Dutchman's work is 'A Marriage Festival,' the reception of the bride outside the door of the house. A bagpiper is perched on a bench, and performs his part with creditable vigour; uproariously jolly men are grouped about the entrance, in a balcony, and at the windows of the building; the fiddler moves at the bride's side, and Jan Steen's intense power of sympathizing with the emotion he designed to express is wonderfully marked on the face of this man, as he goes with blinking eyes and lolling tongue. Two gentlemen, for all the world like Sir A. Aguecheek and Sir T. Belch, are at the steps of the portico, and are most distinctly drunk. All the figures are vitalized with the whole force of Jan Steen, and the work must have rejoiced the heart of Wilkie, if he saw it. The picture has darkened considerably, and become yellowish to an unusual degree. The original golden tone remains, however, distinct, and imparts a charm which is not common in Jan Steen, whose works are not seldom raw and crude. There are points of fine and brilliant local colouring, which seem worthy of A. Van Ostade, but the sunlight effect that is aimed at is not produced. Apart from this failure the warmth of the tinting is delightful. A superabundance of coarse, but thoroughly genuine, rollicking humour, rendered with all that verve and spontaneity which distinguish first-rate examples of the artist's powers in design, is conspicuous throughout; indeed, the picture approaches the famous 'St. Nicholas's Day' in the Musée at Amsterdam in this respect; the defect in regard to the sunlight effect is unfrequent in Jan Steens. We presume this to be the picture sold with the Fagel Collection in 1801.

A good De Voys, 'A Man with a Pipe,' looking up, after smoking, comes next among the Dutch *genre* pictures at Castle Howard. It is full of character and humour, qualities which are not often at a high pitch in the artist's works. This one needs varnishing.—A fairly good Brauwer comes next, and shows 'Dutch Boors quarrelling' in a cabaret; a woman holds one of the men, who tries to draw his sword on the other, who flourishes a knife: a picture with a most spirited design, yet which is rather less warm, if not less clear, than usual with the painter; it shows the ordinary thin mode of Brauwer's painting and his delicate precision of touch. It was at Manchester in 1857, No. 1042.—By Breckelencamp is a luminous cabinet picture of a woman sewing, or rather in the act of threading her needle; she wears a brown jacket, a white cap and lapels, a costume which has been cleverly employed for the chiaroscuro. The style of the painter recalls that of Metsu, and it is at least as agreeable, if not more so. There is less of the mere mechanism of finish, and the work is not so metallic, while it is quite as harmonious as a Metsu. It is slight enough to be considered as a sketch or an unfinished picture.—By Lillenberg is 'Dead Game,' a highly-finished, smooth, and cold picture, signed, and dated "1657," and interesting to us on account of the ability shown in the composition.

By F. Bol is a life-size, whole-length portrait of a boy standing by a table, on which lies fruit; he seems about to drink a health before a company; he wears a green dress, a green cloak, cinnamon-coloured ribbons; white stockings fall loose about his legs, which are cased in brown under hose. This picture, apart from the animation of the attitude of the figure, the strongly evident *vraisemblance* of the portrait, is rich in colour, large in style, and extremely luminous in tint. One could not but admire the boldness implied in introducing behind the boy a table-cloth of the most intense red.—By Rottenhammer is a 'Holy Family,' or rather 'Espousals of St. Catherine'; SS. Francis and John the Baptist are in front.—By P. Wouwerman is a simple figure of a man on a brown horse, riding with great ease and grace, and remarkable for an almost Cuyp-like landscape back-

ground. It is signed, and, on the whole, one of the few pictures of the class by this painter that attract us. The 'Hay Cart,' in the Bridgewater Gallery, and the 'Haymakers' of the Dulwich Gallery, now at Bethnal Green, are amongst the most interesting of this category; the Castle Howard picture is of the same period as these.—By Van Mol (?) is a picture of 'A Wedding Dance' (?), bought from the Orleans Gallery for forty-two pounds, a lady and gentleman dancing a minuet, while almost surrounded by spectators; compare it with 'A Ball,' ascribed to Poelenberg, in the Althorp Gallery; the scene is the hall of a castle. The gentleman wears a coronet and a baldric of vine leaves, and his laughing, joyful expression is a first-rate piece of characterization, of intense vivacity. The painting is full of tone, but black in colour, extremely rich, broad, and soft in execution.

The Rembrandt at Castle Howard is 'The Portrait of a Pupil,' a young man in the well-known high-crowned Dutch hat, known so gloriously in the seventeenth century as the "hat of liberty," and so often represented on the point of the spear of figures of "Liberty"; the broad brim of this hat casts a shadow on the upper part of the face, a meagre, study-worn visage, with a yellowish skin; through the shadow, a pair of intensely observant eyes seem to peer steadfastly, like those of a man who is studying an object which he proposes to draw; in the hands, which, by the way, are rather slight, are a reed pen and a large sketch-book. A magical example of expression, the picture is a noble piece of the broadest, richest, and boldest realism, and as for light, tone, and the marvels of lucid shadowing, it is a wonder; as an illustration of chiaroscuro, it is of the very highest order,—in tone luminous, in general colour warm. The figure is to the front, the face nearly in three-quarters views in the same direction; the eyes are to the front; the costume is a white collar, green coat, black cloak. Notice the relieving of the black hat by the skilful way in which the sparkling light on the lace, with which it is enriched, is carried along the edge of the brim, and is foreshortened there; observe likewise the tone of the solid black hat, relieving from the background of another key. It is signed "Rembrandt, f. 164-." The fourth numeral is concealed by the frame.

There are several fine Cuyps here, among them we may name 'Landscape, with Cattle, Nimweguen in the distance,' a cabinet picture of great beauty and value. A man is inquiring his road of some herdsmen, one of whom, with a spud in his hand, directs the traveller. Another rider and a woman are near this group. Five cows, three standing and two reclining, complete the figures; the latter two animals face in opposite directions. The road is slightly higher than the plain on our left, where a river, meadows, and the spires of the town appear, in a beautifully softened vapour-laden air, exactly as Cuyp knew how to depict such elements. The clouds are modelled with characteristic care and delicacy; birds are flying athwart the sky. This is a most charming picture, of the finest period of the artist. The next Cuyp is a sea-piece, 'A Calm': craft are sailing near the shore, the nearest of these is a trekschuyt, loaded with passengers; the Dutch flag flies at her peak; a beacon is on a point of low land on our left; near it ducks are floating on the smooth water. A luminous and very tenderly graded piece of the purest warmth of colouring, the effect silvery evening light. The work generally is perfect in tone and solidity, but the sky is the least admirable part, being a little heavy, and the composition is not equal to that which the artist usually displayed. The third Cuyp to which we shall call attention is 'The Traveller,' on a white horse. He has arrived at a ford where a herdsmen, in a red jacket, and two cows, are stopping; the beasts stoop to drink. A fortress rises above the foliage which gathers on our left. The sunny effect of a still Dutch evening is beautifully given. As is frequently the case with works of the middle period of this painter, the foreground has darkened injuriously for the keeping of the whole. The

other Cuyps in this gallery comprise an early cabinet landscape, and a group of cows and horse-men in a plain; the latter is the least valuable of all.

A capital Ruysdael may be named in this place; it is 'Scheveningen,' having a flat coast in a vista towards a low horizon, such as Ruysdael so loved to paint, and such as his followers to this day have delighted in. A storm is coming, the waves are black with the reflections of the slaty clouds, long lines of foam gleam in the distance, and spread fan-like on the grey sands where the angry billows fall and climb. On the higher beach figures in black dresses are conversing, and children play in the foreground; a watch-house is on a knoll. It is one of the most powerful and rich of Ruysdael's shore pieces, full of tone, and its solidity is so complete that the general effect is almost stereoscopic. The atmosphere is one of the finest that we know; the harmonizing and grading of the greys is magical. —With this Ruysdael may be grouped a first-rate Van Goyen, the sole fault of which is that it is slightly too hard. It is not a common fault in the works of this artist. The subject is a sunny landscape, with a river; a château is on the bank; a boat lingers at a ferry; cows are in a meadow, on the further side of the water. —A characteristic Hobbema attracted us, 'A Landscape,' comprising trees near a cottage, a flat plain, dark verdure and foliage; a cold blue sky, dotted with white clouds, the shadows of which are unpleasantly uniform in tone, and void of that clearness and richness which are so precious in art and in nature, due to abundance of reflected light, an element which is, one might say, inevitable in a sky. An analogous defect occurs in the black, cold, confused shadows of the trees. These are almost constant shortcomings of Hobbema's mode of painting, and they convince all who are familiar with nature that he owed a good deal to the lamp. Neither Van Goyen nor Van der Cappelle, neither Ruysdael nor Huysman of Mechlin, is chargeable with such a defect as this, a great defect indeed. —By 'Peter' (? John) Breughel, an almost universal genius in his own line, and one whose ability ought to be illustrated by a collection of his numerous pictures, is a charming 'Flower Piece,' justifying the title "Breughel de Vlours," comprising roses and other flowers standing in a *gris de Flandre* pot, excellent in colour, rich and diverse in the strong and lovely local tints, brilliant and pure, as soft and yet as vivid as nature; the freshness of the roses is delicious. No power in composition is displayed here, either as to the grouping of the tints or the tones, so that, of course, no *chiaroscuro* appears: withal the effect is spotty.

The most interesting Teniers here is the group of "old" Teniers standing to his son while the latter paints him. The pair appear in whole-length figures, —in small, but much larger than the younger Teniers usually employed; the son is working at a table, and wears a grey dress with black sleeves. The father seems to be walking past, hat in hand, and has turned his face to his son, and wears, with the customary dark dress, a white collar and cuffs, which are very luminously painted. It is a fine and extremely solid and good picture, a little harder and more chilly than common. Dr. Waagen said that the painter had "evidently imitated Gonzales Coques," but such does not seem to us to have been the case, for the execution is much crisper, more precise, the tones are less luminous and rich, the colouring is gayer and more silvery; these are characteristics of the younger Teniers. Coques, on the other hand, produced a velvety surface, employed a smooth rather than a crisp touch, and his local colouring is richer, if not brighter, than Teniers's. Another work here by the last-named artist represents an old man talking to a gipsy, who is telling his fortune, a work of great spirit, and enriched by the humour of Teniers, —see the admirable expression of the old man's face. The picture is signed "D. T." in a monogram, and appears to be that which was sold to Mr. Bryan, with Mr. Trumbull's collection in 1797, for thirty-four guineas.

NOTES FROM ROME.

Rome, Sept. 30.

ALL who know what Rome is in summer, when a third of its inhabitants are absent, and the heat causes the suspension of the chief public works, can understand how difficult it is to find sufficient materials for an archaeological letter. The ground on which the eternal city stands is such as a geologist would find it hard to describe; it is a mass of ashes, of vegetable and animal *detritus*, corrupted by contact with the filth of sewers, constructed at different periods, without any regular plan or any regard to the public health. Immediately after the fall of the Empire, the law forbidding burials within the walls was neglected, and the city became a vast cemetery, where the living dwelt in perpetual contact with the dead. First, the burials invaded the ancient ruins, and, in a long experience of archaeological research, I have never yet found a single ancient building which did not conceal corpses, —often only a few dozen, but sometimes millions. The fact that each parish church had its cemetery at its side explains the greater part of these dismal discoveries, but sometimes one is obliged to betake oneself to other hypotheses more or less problematical. The subsoil of the Piazza Colonna, the gayest and most lively spot in the city, is strewn with corpses. It was the cemetery of the Church (now destroyed) of S. Andréa, first discovered in 1625, in digging in the piazza for a water-conduit (Giacchetti, S. Silvestro in Capite, n. 8). The same remark applies to the Piazza del Pantheon, the former burial-ground of the Church of S. Maria ad Martyros. In 1871, when I was superintending the excavations in the Forum and the Basilica Julia, I saw carried away at least 12,000 cubic feet of human bones which had been buried at the side of the Chapel of S. Maria delle Grazie. A passage in Flaminio Vacca on the same subject is very characteristic: —"In the Thermæ of Constantine," says he, "opposite the Church of S. Silvestro, in a garden belonging to Bernardo Aceaguoli, were found two enormous subterranean vaults, 100 palms long and thirty wide, filled with several thousand corpses. The entrance to these dreadful vaults had been carefully stopped up, and the bodies were packed so close one on the top of the other that there remained hardly a cubic foot of space free" ('Memoria,' 112). I do not doubt that a burial-place so singular owed its existence to one of those terrible epidemics which ravaged the city between the twelfth and sixteenth centuries.

It is, therefore, no wonder that during the great heats of summer the excavations have to be suspended from a regard to the public health; and that when, under exceptional circumstances, something has to be done, it is often effected at the cost of the life or health of the workmen. The construction has been commenced of a collecting-drain, which is to connect the basin of the Coliseum with the Tiber, passing through the Via Triumphalis and the valley of the Circus Maximus. In digging for this purpose, at the great depth of thirty-three feet, the workmen came upon, not far from the Church of S. Anastasia, a reservoir of water, of the eighth century B.C., an hydraulic work of great importance, and already known through the descent of the archaeologists Cassio, Fea, and Vijconti. A young architect, employed by the municipality, was sent to sketch the monument. Some hours after he had finished his work he had an attack of fever, which nearly cost him his life; and the same thing happened to one of those who had accompanied him, and had helped him.

I may add another anecdote more amusing, if not less tragic. At the beginning of last July, when the tenders for the construction of the railway from Rome to Fiumicino were adjudicated, this remarkable postscript was added: "All the workmen who shall assist in the works have a right to an unlimited distribution of quinine. Those who work in the neighbourhood of Fiumicino will have a right to the gratuitous attendance of the municipal doctor of the place, as well as (if necessary) to an honourable place in the cemetery."

It is just, however, to congratulate our municipal authorities most sincerely on the pains they are taking to amend and abolish this deplorable state of matters. The drainage of the new quarters of the Viminal, the Quirinal, and the Esquiline, as well as of the three great arteries which converge at the Piazza del Popolo, has been perfectly accomplished; and, if Government assent to the demand for a loan of six millions sterling, which was presented the other day by our syndic, S. Venturi, a million of that sum will be applied to completing the network of sewers, after the system which has made the reputation of Mr. Bazalgette.

Several London newspapers have already informed the English public of the unfortunate proceedings which have been going on since the beginning of the summer; I mean the demolition of the apse of St. John Lateran. This act of Vandalism has excited the indignation of all who care for the history of art, more especially as the apse belongs to a period of which we have scarcely an example. It is satisfactory to know that one person only has attempted to defend the work of destruction, and that is the architect who superintends it. Public opinion has unanimously condemned it, so have the Government, the municipality, the artistic and scientific academies; but the Lateran is the private property of the Pope, and no one can interfere to stop him. The only excuse his architect is able to invent are that the canons of the Basilica find the space too small for the celebration of divine service, and that the wall is so old that it threatens to crumble away. In reply, it is sufficient to remark that the clergy who have sung mass there for so many centuries could continue to do so, and that there is not a pupil of the School of Architecture who could not suggest means for supporting a wall that threatens to crumble away. But *contra factum non valet illatio*; and the process of demolition is so far advanced now, that all I can do is to inform you of the discoveries made in the course of the works.

Some metres behind the apse, and in the prolongation of the axis of the Constantinian Basilica, has been discovered the peristyle of a large Roman mansion which has all the appearance of a palace. This peristyle was not adorned with columns. The gallery which surrounds it was supported by rectangular brick pillars. The gallery gives access to several *celle*, or *cubicula*, of which the walls are decorated. The central court is paved with white and black mosaics of a geometrical pattern, and in the centre is a basin and a circular fountain. The coins found belong mostly to the reign of Commodus, who in one of his consulships had for his colleague Lateranus, i.e., one of the proprietors of this house. In spite of its present modest appearance, I have not the least doubt that the newly discovered remains belong to the "egregie Lateranorum ædes," which subsequently became part of the imperial patrimony. The chief argument is the perfect coincidence of the orientation of the peristyle with the axis of the basilica; and this coincidence is not accidental, since we know that, "in the first half of the sixteenth century, between the chapel of the choir and the altar of the Apostles, in digging below the pavement of the basilica, three great niches and some other constructions, of an orientation parallel to the church, were found. The pavement of the chambers was composed of serpentine and other coloured marbles" (Fea, 'Miscellanea,' vol. i, p. 59, n. 120). Besides, Flavio Biondo assures us that "when the monastery annexed to the basilica was being constructed, on the side of the apse and at a depth of eighteen feet were found arcades, halls, pavements, columns, and polychromatic marbles, as well as many superb statues" ('Roma Instaur.', I. n. 85).

It must not be supposed, however, that the whole surface of the Constantinian Basilica corresponds with the Palace of the Laterani. In January, 1733, while digging for the foundations of the famous Corsini chapel, an altar was found of Greek marble, dedicated "Genio turmæ pro reditu ab expeditione Parthica," in the reign of Septimius Severus. Another inscription, found at the same

time and place, names the Genium Equitum Singularium, and thus shows that the *turma* mentioned in the first was a squadron of imperial cavalry, something like your Life Guards. Now considering that the inscription of the same body of horse ('Corp. Inscr. Lat.' vol. vi. n. 224) was disinterred several centuries ago in the same spot, it seems likely that the barracks of the Equites Singulares occupied a part of the Lateran. These barracks were probably separated from the palace by that street which was discovered in 1690, opposite the high altar, as Ficoroni tells us. Of other demolitions I shall speak next week.

R. LANCIANI.

AMERICAN EXHIBITIONS OF ENGLISH WATER COLOURS AND SKETCHES.

Egyptian Hall, Oct. 1, 1876.

ON June 28, 1873, you were good enough to insert a report of the successful issue of an exhibition of English and foreign water colours and sketches at the National Academy of Design in New York. The exhibition was intended to be annual, and with this view I went to America to endeavour to obtain a repeal of clause 696 of the Act of Congress, March 5, 1872, as far as it related to the exhibition and sale of foreign works of art. Since that time our committee in London have not relaxed their efforts in the same direction, but hitherto without success. Nothing could be done until the centennial year, when the Custom-house barriers against works of art were to be "removed for ever."

I regret to inform intending exhibitors (English and foreign) that, as far as they are concerned, there appears no stripe of liberty on the flags that wave over the world's fair in Philadelphia; and that there is no probability of an exhibition of their works at the National Academy of Design next spring. The Secretary writes to me, under date August 17, 1876: "We should much like to see the English pictures here again, but the Customs laws on the subject are as heretofore," &c.

The Secretary of the American Society of Painters in Water Colours writes also, under date Sept. 9, 1876: "It is a matter of regret that serious difficulties stand in the way of our Society's acceptance of the English pictures for exhibition next year. Custom-house severity has not relaxed, and our officers find it impossible to effect an arrangement similar to that which you were able to make in 1873."

Whilst waiting for the repeal of the Act of Congress, it is worth while to notice the good influence which the introduction of a few water colours at the National Academy (without previous payment of duty) seems to have effected since 1873. At that time water-colour painting was scarcely understood in America; there was a very limited market for such works, and there were not ten men who practised it successfully. The Secretary of the American Society now writes:—"We are beginning to reap the reward of patient labour in a new field" (*i.e.* water-colour art); "our exhibitions have become so popular that more works are offered than can be provided with wall space," &c.

That there is a good prospect of an early repeal of the Customs duties on paintings, if not on all foreign works of art, I am privately assured; and that there will, eventually, be a great market in America for English water colours is certain. Picture dealers, who have influence in Congress, are alive to these facts. One, writing to the *New York Tribune*, and alluding to the repressive system, says:—"I have never aided in such an illiberal disposition, and very much regret that our country should be the only one in the world that does not regard Art as an educational necessity."

HENRY BLACKBURN, Treasurer.

Fine-Art Gossip.

THE Archaeological Institute have decided upon holding their Annual Meeting for 1877 at Hereford.

MR. T. ROGER SMITH is to deliver the lectures

on Architecture for this season at University College, London, in place of Prof. Hayter Lewis, beginning on the 17th inst.

MR. G. D. LESLIE writes:—"I write to correct an error in the Art Gossip of your last number. It is stated that I had received the first medal given by the Hartley Institution, Southampton; whereas I awarded the medals given by that Institution to various exhibitors, but I myself was not an exhibitor there at all."

GERMAN papers record the death, at Donauwerth, of Herr Bandel, the sculptor of the huge statue of Hermann, lately erected in the Teutoburger Wald, Lippe Detmold.

It is proposed to erect a memorial statue to Prince Bismarck at Cologne; competitors for this work were invited, and twenty-seven models are now on view in the Cologne Museum.

THE Council of the Arundel Society will, early in November, appoint a Secretary in place of the late Mr. F. W. Maynard, who held also the office of Secretary to the Artists' General Benevolent Institution.

THE death of Signor Michael Fandi, a lithographer of great note, is announced as having happened at Milan, last week.

THE first stone of the enormous votive church on Montmartre, designed by M. Abadie, has been laid.

It is known that Ratisbon was built on the site of a Roman town of importance, founded by Tiberius, and bearing the name of "Regina Norica." Many antiquities have been discovered and placed in the museum of the town. Lately, in destroying a bastion of the mediæval fortifications, many relics were found; among these are certain sculptures in marble, comprising the group of an emperor dictating to a secretary seated by his side; and a perfectly preserved bas-relief, representing a horse held by the bridle by its master.

THE re-arranging of French and Italian Renaissance sculptures in the *salles* of the ground-floor of the Louvre, caused by the introduction of the 'Porte de Crémone,' is nearly complete, and, so says the *Chronique des Beaux Arts*, eminently successful; it is the work of M. Barbet de Jouy.

MUSIC

MADAME ARABELLA GODDARD will give TWO PIANOFORTE RECITALS at St. James's Hall, on THURSDAY AFTERNOONS, October 12 and 19, commencing at three o'clock (being her first appearance in England after an absence of four years).—Stalls, 7s. 6d.; Balcony, 3s.; Admission, 1s. May be obtained at Chappell's, 20, New Bond Street; the usual Agents; and at Austin's Ticket-Office, St. James's Hall.

MADAME ARABELLA GODDARD'S FIRST APPEARANCE in England since four years, at St. James's Hall, on THURSDAY AFTERNOON NEXT, at three o'clock.—Tickets as above.

HERR WAGNER'S 'FLYING DUTCHMAN.'

It is pleasant to be able to refer to the English adaptation of Herr Wagner's masterpiece, 'Der Fliegende Holländer,' at the Lyceum Theatre, without having to dwell on the absurdities of an invisible orchestra, and of a darkened interior, and on the intolerable nuisance of having to listen to unvoiced music. In the work produced at Dresden in 1842, neither the screaming, nor the howling, nor the growling heard at Bayreuth in 1876 is to be found. We have the musical drama in its natural and legitimate form, for in the 'Flying Dutchman' poetry, real melody, splendid orchestration, a picturesque *mise en scène* and acting are combined, without trumpet-blowing and without steam-power. The opera is the setting of a romantic legend, according to the bases laid down by Gluck, by Weber, and by Meyerbeer; human feeling finds vent in passion and pathos, dramatic action is developed in an interesting and intense shape, and the hearts of hearers are touched, their sympathies are excited, and their admiration of the composer's skill, fancy, and imagination is not qualified or diminished by abuse of vocalization. The 'Flying Dutchman' is free from extravagance and

exaggeration, and the saving of a soul through the devotion of a woman is surely a preferable subject to incestuous intercourse. Senta's love is pure and noble, and as grand as the patriotic immolation of the Roman who plunged into the gulf to save his country. Into minute details of the plot and score it is not necessary to enter again. In the *Athenæum*, ante No. 2231 (July 30, 1870), the history of the origin of this production was given, as well as of the career of the composer, and drama and music were analyzed at some length. This notice was written after the first representation in this country of the 'Fliegende Holländer,' at Drury Lane Theatre, under the title of 'L'Olandese Dannato,' for the Italian version, or rather distortion, of which Signor S. C. Marchesi was responsible; the cast comprised Mr. Santley in the title-part; Mlle. Di Murska, Senta; Signor Foli, Daland, her father; Erik, the hunter, Signor Perotti; the Steersman, Signor Rinaldini; and Maria (Senta's friend), Madame Corsi. Despite the cordial reception of the work, its execution left much to be desired; the great successes were the Senta of Mlle. Di Murska, who shone both as actress and vocalist, and Mr. Santley *quoad* the singing; but the German artists, particularly Herr Beck, of Vienna, as the Dutch captain, interpret the music with extraordinary effect. The overture in D minor is now known here by the performances of it at the Crystal Palace, and at the concerts of the Wagner Society; it is partially a programme prelude, descriptive of the doom of the navigator who is to wander on the stormy seas in his vessel until he finds the maid who will devote herself to him, even unto death, and secure the salvation of his soul by his release from the sentence of everlasting sailing on the ocean. This overture is really a transcript of the composer's impressions on hearing the legend during a fearful tempest in the North Sea; the *motivi* not only indicate the war of the elements, but are assumed to echo the deep despair of the Captain at the malediction hanging over him, and also the hope of redemption is expressed in a melodious theme after the stormy introduction, a subject reproduced in Senta's song subsequently in the second act. There is astounding vigour during this most suggestive overture, the climax of which is the precursor of the *finale* when the vessel sinks. This powerful piece of orchestral painting is in the finest form; the imagery is of a nature to prepare the hearers for the incidents. In the introduction, the casting of the anchor of the Norwegian ship of Daland is followed by the Barcarolle of the Helmsman, "Mein Mädel, bin ich dir nah," the charm of which is not approached in a single air of the Prologue and the three operas of the 'Nibelungen.' Next to this Lied comes a grand *scena* of the Holländer, with a stormy instrumental undercurrent worthy of Gluck, descriptive of the deep despair of the doomed Captain. The next number is the duet between the Holländer and Daland (for two basses), in which the latter, tempted by the gold, awards his daughter, Senta, to the stranger. The individuality of each character in this duet is strongly marked. The *finale* of the first act depicts the sailing of Daland's vessel owing to the change of wind, the Barcarolle of the Steersman being taken up by the crew. The second act is one of those masterly settings which emanate from musicians of genius alone. In the entire range of the lyric drama, there is nothing finer than the three numbers, the first the Spinning-wheel Chorus for female voices (of European popularity), to which is appended Senta's legend of the "ship, with the blood-red sails and blackened yards," commanded by the condemned Captain, and the appeal of Erik, the hunter, for the affection of Senta, who points to the portrait of the Flying Dutchman as her sole love. Then follows a trio of surpassing interest—the Holländer enters with Daland; she recognizes, in the pale face and Spanish costume of the stranger, the original of the portrait; she is transfixed, and the Holländer's gaze is equally intense, for he intuitively feels that he is in the

presence of his deliverer. This concerted piece opens with a recitative and air by Daland, the father, who leaves Senta with the man chosen to be the husband of his child. The next section is the impassioned duo between the Holländer and Senta, and when Daland returns, his exultation at her acceptance of the Dutchman is expressed in the renewal of the trio forming the *finale* of this exciting act. The phases of passion, and the paternal joy, are vocally and instrumentally set with wondrous and varied power. After such an exhaustive act, it is difficult to sustain the interest at the same degree of elevation; but there is little flagging. With graphic skill, vivid contrasts are presented between the Norwegian and the supernatural crews: the vain endeavour of Erik to save Senta; the Terzetto, in which even the Holländer tries to induce Senta not to sacrifice herself; her resolve to fulfil what she conceives to be her mission, to redeem her soul through her devoted affection; her leap into the sea, the result of which is the sinking of the phantom ship; and the moral of the story is shown, how the fidelity and faith of a woman can be the means of salvation to a sinner. What a contrast between the characters of Senta and Elsa ('Lohengrin')! The former approaches the Elizabeth of the 'Tannhäuser'; but the nearest approximation is furnished by the angelic Alice, in Meyerbeer's 'Robert le Diable.'

In this opera, 'Der Fliegende Holländer,' the setting of the vocal parts is as splendid as the orchestration is picturesque and powerful; the divisions of the score into recitative, aria, scena, trio, and chorus, afford that relief and repose so necessary for the full enjoyment of a musical drama; the monotony and fatigue caused by continuity are not felt; the breaks arise naturally out of the passing action; and the musician fulfils his mission of exciting emotion, of making sound the echo of sense, of deepening the dramatic interest, and of causing the hearers and spectators to feel that they are in the world of fancy, in that dreamland of melodious inspiration without which the lyric or musical drama is wearisome, stale, flat, and unprofitable. Melody and harmony are in their true place when the voice and orchestration coalesce, when the vocal writing is not sacrificed for the exclusive play of instrumentation.

The Lyceum libretto has been written by Mr. J. P. Jackson, the correspondent here of the *New York Herald*. He is the author of the 'Album of the Passion Play at Ober-Ammergau,' and has translated 'Lohengrin' and the 'Tannhäuser.' His adaptation of the 'Fliegende Holländer' has been well done. It is a close translation in rhyme, and is preceded by an Introduction, which includes a sketch of the composer's career and a poetic analysis of the overture by Herr Wagner, that is free from technical slang. Mr. Jackson is a confirmed Wagnerian, believing even in the 'Nibelungen,' so the biography must be taken *cum grano*. The execution of the 'Flying Dutchman' reflects the highest credit on the orchestral and choral forces as well as on the principals. It was a far superior performance to the Italian one at Drury Lane, although Mdlle. Torriani's Senta, admirably sung as it is, has not the dramatic power with which Mdlle. Murska invested the part. Mr. Santley has greatly improved in his delineation of *Van Der Decken*. He makes the doomed Dutchman more supernatural than he did at Drury Lane, and, in the scene of the first interview with Senta, our English artist was scarcely inferior to Herr Beck, of Vienna, who has embodied the character in such a way as to render rivalry most difficult. The two tenor parts, of Erik (Mr. Packard) and the *Steersman* (Mr. J. W. Turner), are infinitely better sung here than in Vienna, but the acting of the former requires more animation. Mr. A. Stevens sang the music of the Norwegian Captain steadily, but he did not display, in the first act, and in his solo in the trio *finale* of the second act, the exultation of the father at securing a rich suitor for his daughter. The celebrated Spinning Part-song of the Norwegian girls, and the concerted piece in which it is included,

were taken too slowly, but this will be remedied, doubtless, when the fair chorists are more familiar with the music. On the other hand, the double chorus in the last act, omitted at Drury Lane, went off with much spirit. The instrumentalists had most difficult duties, and were under the disadvantage of the strings not being strong enough to compete with the brass, which was too demonstrative, especially the trombones, but the precision of the playing by the band generally was very remarkable; the conductor, Mr. Carl Rosa, has mastered the intricate score, and his times were nearly unexceptionable. The impression made upon the audience was unmistakable; rarely has there been exhibited more intense interest than during the second act; there was that profound silence during its progress which is much more indicative of the sensations of hearers than noisy applause interrupting the action of the drama; at the close of the act, however, the walls of the theatre shook with the plaudits and the cheering, for the leading artists and for the conductor, a proof that Herr Wagner's work had thoroughly enlisted the sympathies, and commanded the admiration, of a very critical auditory, such an exceptional one as is only found to be gathered on what the French would term a "solemnity."

MR. F. CLAY'S 'PRINCESS TOTO.'

It is quite certain, from the experiment made last Monday night, at the Royal Strand Theatre, of producing a new and original English comic opera, in three acts, that if an amusing libretto is associated with tuneful and pleasant music, an opening may be found for our native musicians and dramatists. In securing the assistance of such a facile and witty writer as Mr. W. S. Gilbert, the composer, Mr. Frederic Clay, has been highly fortunate. The 'Princess Toto' achieved a legitimate and decided success. It was well mounted, and it had been carefully rehearsed. There was some admirable acting, and the score, considering the limited orchestral and choral resources—proportioned, however, to the size of the theatre—was fairly executed under the direction of Mr. F. Clay. Principal singers claiming to be "stars" had not been engaged; reliance seemed to be placed more on the closeness and completeness of the *ensemble* than on the vocalization of special artists, and this is a step in the right direction. The audience, which included several well-known frequenters of the Italian Opera-houses, were too much gratified with the general effect to be in a fault-finding mood; indeed, the action of the piece was too rapid and droll to admit of time for making any serious objections. Mr. Gilbert has found his plot in the realms of fancy; he has invented the incidents, he has not satirized Shakspeare, he has not travestied any popular poet. If the character of the Princess Toto be considered, it would appear as if he had intended her for an idiotic *ingénue*, such as is too often seriously presented on the French stage. The Princess Toto has little or no memory; she cannot distinguish which of her two lovers, Prince Doro and Prince Caramel, she has married. She is also a kind of female Don Quixote, seeking for adventures, particularly amongst brigands. There is much originality in this impulsive Princess; her alternate scenes with the two Princes recall the imbroglis of Spanish comedy, and the improbability of the mistakes of identity on the part of the lady is lost sight of in the repartees, the epigrams, the witticisms, the sly hits at conventionality and society, which abound in Mr. Gilbert's sparkling dialogue. In the first act, Prince Caramel, despite the marriage of the Princess with Prince Doro, induces her to elope with him, to join a supposed band of brigands, being really the followers of Caramel disguised. In the second act, in the mountain home of Barberini, the brigand chief, the despairing Prince Doro, joins the band; but another adventure turns up to prevent a reconciliation, for her father, King Portico, arrives, with his Prime Minister and Grand Chamberlain, dressed as Indians, with whom she allies herself at once, and, in the third act, at some island in the Pacific Ocean, she becomes an Indian

princess, or rather squaw. The two Princes follow her, and a *finale* is reached by her restoration to Prince Doro, Caramel selecting Jelly, her waiting-maid, as a wife to console himself. The fun of the scenes with the brigands and the Indians is fast and furious. Mr. Gilbert happily parodies Longfellow and Fenimore Cooper in their Indian language, and the hits at Italian brigandage and the system of ransoms are equally amusing.

There are some twenty-two numbers in the score, which is not pretentious nor elaborate. Not specially limited to localities, the composer has written freely and frankly, ever and anon realizing the comicality of situations, with dramatic instinct, as in the quintet, "Come, let us haste," in the first act, and the trio and dance of red Indians, "With skip and hop." He has, of course, not forgotten the publisher, as in the songs for the tenor (Prince Doro), Jelly (mezzo-soprano), and the *quasi-bravura* airs for the Princess Toto. A Barcarolle (Jelly and quintet) in the last act is very charming. For the band he supplies three preludes, those preceding the second and third acts being well instrumented. There were several encores. Miss Kate Santley acted the Princess archly and vivaciously; Miss L. Venne was Jelly; the two Princes were represented by M. Marius (Doro) and Mr. J. G. Taylor (Caramel); Mr. H. Cox was King Portico; Mr. W. S. Penley the Prime Minister; and Mr. C. Otley the Grand Chamberlain. It will be a long time before the 'Princess Toto' is out of the bills of the Strand Theatre; a few more operatic specimens like this work, and there will be no occasion to import *opéra-bouffe* from Paris.

CRYSTAL PALACE CONCERTS.

The Pianoforte Concerto in F sharp minor, by Herr Hans von Bronsart, played by Mr. Fritz Hartvigson, on the 30th ult., at the opening Sydenham Concert, has all the characteristics of the Liszt school, except its tuneful attributes: it is bold and brilliant *bravura* writing; the digital difficulties are immense; but, except in the Adagio in D flat, the invention of the composer is not very strikingly developed; the *finale* is a Saltarello, the themes of which are not novel. It is a concerto displaying knowledge of form and of the resources of art; but the approval it exacts is applicable more to its technical portions than to the fancy or imagination shown. Herr Von Bronsart is a Prussian, and is in his forty-fourth year; but the date of the concerto has not been given. He was conductor of the Leipzig Euterpe Concerts (the opposition to the Gewandhaus series), and is now director of the Hoftheater in Hanover. Herr Von Bronsart and his interpreter, Mr. Hartvigson, are both adherents of the modern German school of composers and pianists; the latter, who was a pupil of Dr. Von Bülow, has much improved since he last played at the Palace, and his execution of the Concerto, as also of Dr. Liszt's Rhapsodie Hongroise, No. 2, was masterly, and deserved the hearty greeting bestowed by the hearers on his recall. The Rhapsodie is a magnificent pianoforte piece for show players of the first class. The "Intermezzo and Carnaval; Morceaux d'Orchestre, from Suite No. 2," introduced at the end of the scheme, deserved a more prominent place; M. Guiraud is a composer whose works are exciting much attention and admiration in Paris. He was "Grand Prix de Rome" in 1859; his three-act opera, 'Riccolino,' is in the *répertoire* of the Opéra Comique, and he is commissioned to write another work. The other items in the programme were Beethoven's Symphony in A, No. 7 (splendidly performed), and the late Sir W. S. Bennett's overture, 'The Merry Wives of Windsor,' one of his earliest productions, exhumed at the Philharmonic Society's concert last season. Madame Sinico sang Mendelssohn's *scena*, 'In felice,' and Mozart's 'Deh vieni' ('Figaro'). Signor Campobello gave Haydn's "Rolling with foaming billows," and the two singers coalesced in Bellini's duet, 'Sorge la notte' ('Puritani').

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DR. RIMBAULT.

THE death of Edward Francis Rimbault, LL.D., announced in last week's *Athenæum*, leaves a void not only in the musical world, but also in a considerable literary circle, and it is such a void as cannot readily be filled up. Dr. Rimbault died in his own house, 29, St. Mark's Crescent, Regent's Park, on the morning of the 26th of September, and was buried on the 30th, in the Highgate Cemetery. He had completed his sixtieth year on the preceding 13th of June.

The special knowledge which Dr. Rimbault possessed, and in which he was, perhaps, unrivalled, was twofold: first, as to all that related to Early English music, including the history of the art and of its professors, from the commencement of the sixteenth century to the end of the last; and, secondly, as to the contents of Early English printed books, any, or all, of which he would read whenever he could find them, for the chance of gleaming some forgotten information and taking note of it. No sooner had he acquired new evidence upon any contested point, upon biographical details, or upon any forgotten subject, than he would place it at the service of his literary friends, with a liberality which is not often paralleled. Indeed, his readiness to oblige was not limited to personal friends, for he was also ready to impart his peculiar information to any literary inquirer, and it is not too much to say that a considerable number of books upon antiquarian subjects by various authors were greatly improved by his advice and assistance. His own researches were commenced when only in his teens, and were so well known to others that at the age of twenty-four he was requested to accept the secretaryship of the Percy and of the Musical Antiquarian Societies, the former for the reprinting of Early English poetry and popular literature, and the latter for Early English musical compositions. For those two societies, which both endured for about eleven years, Dr. Rimbault edited fourteen works. Subsequently he accepted a place on the Council of the Handel Society, and, later still, on that of the Camden Society, which alone survives. For the Handel Society he edited three oratorios; and for the Camden two works. He was the factotum of the Motet Society, and edited Marbeck's Book of Common Prayer (date of Edward the Sixth), and numerous collections of anthems, chants, &c., for publishers. On the literary side, he edited the works of Sir Thomas Overbury, the Hon. Roger North's 'Memoirs of Musick', and many more. It is unnecessary to recapitulate them, as the list up to 1860 was supplied to M. Fétis, and may be found in his 'Biographie Universelle des Musiciens.' It was the love of his special subjects which induced Dr. Rimbault to edit such works, and to give his time to a most careful series of biographical and bibliographical notes which accompany them. The remuneration for an editor rarely exceeded that of the twelve to twenty-five copies which a society gives, and which the editor distributes among his friends. The money to buy so valuable a collection of books as Dr. Rimbault possessed was supplied, first, by a kind godfather; and, secondly, by his professional earnings. The latter were limited, on account of the great share of time which he devoted to literature. He was habitually abstemious, and his only luxuries were old books, and now and then an old carved bookcase or a bit of old stained glass. Such was the man. It is probable that this famous library will now be dispersed, for lack of the master mind, and the consequent decline of a modest income.

W. CHAPPELL.

MUSICAL PITCH.

Grange Mount, Beulah Spa, Upper Norwood.

IT is very painful to me to be dragged into something like a public controversy by the personal remarks of your musical critic, as to my being "the main cause of an agitation that has led only to confusion and discord," &c. No reform of standing abuses can be effected without a certain measure of debate. There are always opposing

influences that must be overcome, and temporary strife may be well purchased by the final advance of the true interests of art.

Uniformity, this gentleman assures us, can only be secured by legislative enactment, as in France. This may be so; but, though we are a law-abiding people, we do not fly to a central authority on all occasions, and I almost fear that musical art is not yet quite sufficiently valued in this country for a legislative enactment of such a kind to be within the range of immediate probabilities. We must, then, as individuals, do what we can and may, and I, for one, am willing to incur the charge of interested motives, which your musical critic, not very graciously perhaps, urges against me, if thereby I can promote the cause of art and benefit my admirable fellow artists, both English and foreign.

And now to answer the allegations urged against me as briefly as possible.

1. I really cannot take upon myself the credit for the reduction of the organ pitch at Birmingham, because it is notorious that this was an absolute necessity (and letters in my possession from the managers prove it), in order to conform the pitch to the reduced one at Drury Lane.

2. I can undertake to prove, if need be, by the forks in my possession, that the pitch in Italy and Germany has never been so high as that of Sir Michael Costa. I may venture in this connexion that my esteemed friend, Herr Joachim, plays on a different violin in Germany, with thicker strings. Here he brings one with thinner strings, to suit the abnormal pitch. This one fact would be conclusive as to the continental usage in the eyes of unprejudiced inquirers.

3. If an unreasonable pitch was persisted on up to the eleventh hour, and a sudden change then carried out, and disasters evoked at Birmingham, as your contributor alleges, I can surely in no sense be held responsible. The chief artists at Drury Lane had previously forced a reasonable reduction of the pitch on Sir Michael Costa. If this reform had been steadily adhered to, there could have been no confusion and no disasters at Birmingham or elsewhere.

4. I declare unequivocally, and for the twentieth time, that I only ask for the pitch of Donzelli, David, Duprez, and Nourrit. I most entirely concur with that great composer, Mendelssohn, that to transpose this in oratorios is highly objectionable. I am convinced that Handel, Mendelssohn, and all other masters, felt the colour, as it were, of the keys they wrote and write in. Hence I am always unwilling to transpose, and that is just why I wish to secure the normal pitch, which will render transposing unnecessary.

5. With respect to those great artists, Madame Patti and Madame Nilsson, it is wholly unnecessary for me to vindicate their course of action, and I cannot but express my surprise at the liberty of comment which your musical critic has allowed himself, with regard to the latter artist more especially. Unpleasant personalities are surely out of place in the discussion of a public interest, where private likes and dislikes should be wholly set aside. I need only further observe that the pitch at Hereford was tuned to that accepted now both at Covent Garden and Drury Lane.

I have no delusion on the subject of pitch. Uniformity is doubtless most desirable, but it must be uniformity in that which is normal and natural, not in that which is abnormal and extraordinary. The pertinacity of my old friend, Sir Michael Costa, has alone so long retarded this essential reform, which, however, may now be said to have carried the day, finally. To the very personal concluding remarks of your contributor, I have only to reply that I am quite willing to accept his assurance of good will, and to recognize his past assertions that I am necessarily the chief loser by my inability at times to fulfil my engagements, whether to directors or to the public. Nobody can regret, need I say, as deeply as I do, the practical extinction of voice from which I sometimes suffer; the kind and art-loving public will understand,

I am sure, that I have made great pecuniary sacrifices because I did not like to take pay for services which I could not discharge so as to do justice to the music I was called on to perform.

Personal explanations are always painful things, to me, I may say, peculiarly so. It is certain that I never disappoint the public without being far more grievously disappointed myself; but our frequent changes of temperature are most trying, and no care or caution can guarantee me against occasional attacks which prohibit me for a season to leave the house, and yield my public services to that art which it is the highest ambition of my soul to forward by all the legitimate means within my reach.

J. SIMS REEVES.

. If Mr. Sims Reeves had been present at the Birmingham and Hereford Festivals, he would have heard his meddling with the pitch condemned by vocalists and instrumentalists in far stronger terms than were used in the *Athenæum*. The Diapason Normal of Mr. Reeves had to be raised after the first season it was used at Covent Garden Theatre, and it was also raised at Drury Lane Theatre. Under whatever pitch vocalists may sing, transposition at times is a necessity, if they are expected to sing in tune. We have endeavoured to avoid treating the controversy as a personal one, but it was necessary to point out, as Mr. Sims Reeves has been the most distinguished advocate of change, what have been the results.

25, Argyll Road, Kensington, Sept. 30, 1876.

ALLOW me to correct two accidental oversights in your editorial remarks on my letter in the *Athenæum* of this date. On p. 442, col. 2, three last lines, you say:—"The Hereford pitch was nearly a full tone below the orchestral pitch (not above, as stated by Mr. Ellis)." I really made no such statement. But, in the same column (line ten from top), I said that "the orchestral pitch was nearly a full tone above Mr. Sims Reeves's fork," to which the organ was tuned, which is your own statement in other words. As all my subsequent calculations rest on this basis, it is rather important that I should not be supposed to have made the sad blunder implied by your parenthetical remark.

Next you say that Herr Scheibler "suggested at a scientific meeting the theoretical pitch Λ 440, or c 528, vibrations per second," and that "this standard was sanctioned by Helmholtz." Scheibler, in his 'Der physikalische und musikalische Tonmesser' (Essen, 1834), adopts Λ 440, and (p. 53) says he chose that pitch as the mean of the variations of grand pianofortes at Vienna under the influence of temperature. But he did not state that this gave c 528, which would have been erroneous. On the contrary, in his 'Tafel I,' he shows that Λ 440 gives c 523½. He used equal temperament, and his result is perfectly correct. But Helmholtz, who took Λ 440 as the usual German standard, and used just intonation, which musicians do not generally regard (more's the pity!), of course put c 528 to correspond with it. c 528 taken as a standard would, however, give an equally tempered Λ 444. The difference arises from the difference between an equally tempered and a just minor third, the latter being eight-elevenths of a comma wider than the former.

ALEXANDER J. ELLIS.

. The words of Mr. Ellis, in his letter in the *Athenæum*, ante No. 2553, Sept. 30, were:—"Now your critic in the *Athenæum* of Sept. 16, p. 378, col. 3, implies that the orchestral pitch was 'nearly a full tone' above Mr. Sims Reeves's fork." Now these were not our words, which were "the organ was nearly a full tone below the orchestral pitch." If Mr. Ellis will refer to his own translation of the work by Helmholtz, p. 26, he will find the following passage:—"For the pitch of the musical scale, German physicists have generally adopted that proposed by Scheibler, and adopted subsequently by the German Association of Natural Philosophers ('Die deutsche Naturforscherversammlung') in 1834. This makes the once accented Λ perform 440 vibrations in a second." Musicians had nothing to do, therefore,

with the pitch of 1834, and neither composers nor instrument makers will be absolutely bound by a mathematical standard which is scientifically correct, but practically wrong. It was M. Liemjous, the able French physicist, who was consulted by the Commission, and who determined the number of vibrations. Mr. Ellis, in a note to the quotation from Helmholtz, with the table for the scale of c major to determine the pitch of all tones, refers to the various pitches in use, hence the necessity of the European Musical Congress to come to some compromise between mathematical science and musical practice. Mr. Hopkins's name was spelt Hopkins last week.

Musical Gossip.

THERE will be four works by Herr Wagner in the Crystal Palace programme this afternoon (Saturday), namely, the overture to 'Rienzi'; the Introduction to 'Lohengrin'; Siegfried's death march from the 'Götterdämmerung'; and the Centenary Festival March, played at Philadelphia.

MADAME LOUISA PYNE BODDA has met with a very cordial reception at the Covent Garden Promenade Concerts, especially when she sings ballads, in which the excellence of her expression, and the distinctness of her enunciation, show that the artiste is in full possession of those powers which made her so popular during her operatic career. Herr Wilhelmj, on Wednesday night, presided as *chef d'attaque* over the orchestra in the execution of the funeral march of Siegfried ('Götterdämmerung'), as he had done recently at Bayreuth. Madame Blanche Cole will appear next Monday.

MR. W. CARTER will commence another season of oratorio with his choir in the Royal Albert Hall on the 19th inst.

THE first pianoforte recital of Madame Arabella Goddard will be given next Thursday afternoon, in St. James's Hall.

THE Gallery of Illustration, in St. George's Hall, was reopened last Monday night with the two pieces by Mr. Gilbert A'Beckett, 'The Wicked Duke' and the 'Three Tenants,' music by Mr. German Reed. Between the works, Mr. Corney Grain delivered his sketch, 'A Musical Bee.'

MR. BRINLEY RICHARDS has delivered two lectures on national music at the Plymouth Mechanics' Institute, the illustrations by himself, on the pianoforte, and Miss M. Davies and Miss L. Evans, vocalists.

MR. MAPLESON'S travelling Italian opera troupe have been playing this week at the Theatre Royal, Dublin. The artists are Mesdames Tietjens, Marie Roze, Bignanni, Bauermeister, Trebelli-Bettini, Valleria, E. Abbott; Signori Gillandi, Dorini, Del Puente, R. Costa, Zoboli, Monari-Rocca, Rinaldini, Grazi, Casaboni, Broccolini, and Herr Behrens, with Signor Li Calsi, conductor. The operas have been 'Don Giovanni,' 'Nægze di Figaro,' 'Semiramide,' 'Les Huguenots,' 'Il Barbiere,' 'Trovatore,' 'Norma,' 'Faust,' &c.

THE Dean and Chapter of Gloucester, following the late example of the caputular body at Hereford, have consented to grant the use of the Cathedral for the Three-Choir Festival of 1877. The *Musical Standard* states that the Leeds Provisional Committee for the Triennial Musical Festival for next year "have secured the promise of two new works by our greatest English composers."

MR. F. ARCHER, of the Alexandra Palace, was the organist of the opening Saturday Popular Organ Recitals, at the Bow and Bromley Institute, on the 30th ult., and Mr. Hamilton Clarke will play this day (October 7).

At the Glasgow Choral and Orchestral Concerts, Herr Gade's 'Zion,' M. Gounod's 'Gallia,' Rossini's 'Stabat Mater,' Handel's 'Messiah,' and Mendelssohn's 'St. Paul' will be given this season. Mr. H. A. Lambeth will conduct the choral, and Mr. A. Sullivan the orchestral works.

M. LÉON ESCUDIER has issued his programme for the season at the Théâtre Italien, which will

be opened on the 31st instant; the soprani are Mdles. Albani, Singer, Borghi Mamo, and Eyre; mezzo-soprani contralti, Mdles. Parsi, Reggioni, Armandi; tenori, Signori Aramburo, Masini, Carpi, Devillier, Piazza; baritoni, Signori Pandolfini, G. De Reské; basses, Signori Nannetti, E. De Reské. *Chef d'orchestre*, Signor Muzio. The opening opera will be Signor Verdi's 'Forza del Destino,' sustained by Mdles. Borghi Mamo and Parsi, Signori Aramburo, Pandolfini, Nannetti, G. and E. De Reské.

THE final concert given by Madame Nilsson in Sweden was at Wexjö, near the place where she was born; the proceeds were handed over to the poor. Madame Jenny Lind-Goldschmidt has made a gift to the Stockholm Society of Arts, of which the lady was an honorary member, of 40,000 crowns: the interest of the sum is to be presented as a prize to the young artists who have won notice at the Society.

THE death, at Cologne, of the musical Director, Prof. Franz Weber, in his seventy-first year, is announced. He was organist to the Domkirche and Director of the "Kölner Männer-Gesangsvereine."

A MS. libretto, by the late Madame George Sand, will be set by Madame Pauline Viardot-Garcia.

SIGNOR INCHINDI, whose real name was Jean François Hennekindt, is no more. He was born at Bruges, March 4, 1798. He sang at the Grand Opéra in Paris, from 1823 to 1825, and made his *début* at the Théâtre Italien in 1829 as Assur, in 'Semiramide'; he afterwards appeared at the Opéra Comique; he sang in Italy and in Spain, and the frequenters of the King's Theatre (Her Majesty's) will remember that he was for a time leading basso there.

THE third volume of Herr Ludwig Nohl's Biography of Beethoven has been published at Leipzig.

THE Paris Opéra Comique (Salle Favart) was reopened on the 30th ult., under the direction of M. Carvalho, with M. Guiraud's 'Piccolino,' with Madame Galli-Marié; the theatre has been newly decorated.

ALTHOUGH M. Belval, the French basso, has taken leave of the Paris Grand Opéra-house, he will sing in Italian at the Liceo, in Barcelona, this winter.

THE new opera, by Herr Forkas, the 'Bayadère,' based on Goethe's poem (as was Auber's 'Dieu et la Bayadère'), has been successfully produced at Buda-Pesth.

SIGNOR LUIGINI RICCI, a son of Luigi, and a nephew of Federico, the two well-known composers, undismissed by Herr Wagner's version, has set Bulwer's 'Rienzi'; the new opera will be produced at the Scala, in Milan.

DRAMA

THEATRE ROYAL DRURY LANE.—Sole Lessee and Manager, Mr. F. B. Chatterton.—Every Evening, at 7, 'THAT BEAUTIFUL EPOCH'; at 7.45, 'RICHARD THE THIRD.' Mr. Percy Sullivan, Messrs. H. Sinclair, J. F. Cathcart, C. Vandenhoff, H. Russell, F. J. J. H. M. Clifford, Douglas, H. Evans, G. R. Ireland, Percy Bell, C. H. Fenton, James Johnstone, R. Dolman, J. E. Johnson, Master Gratton; Mrs. Hermann Voss, Madame Fanny Huddart, Misses Edith Stuart and Gratton. 'THE STORM FIEND.'—Prices from 6d. to 4s. 6d. Doors open at 6.30, commence at 7. Box-Office open from Ten till Five daily.

THE WEEK.

PRINCESS'S.—'Jane Shore,' a New and Original Play, in Five Acts. By W. G. Wills.

PRINCE OF WALES'S.—'Peril.' Adapted from M. Sardou's 'Nos Intimes,' by Saville Rowe and Bolton Rowe.

As presented to the public in Rowe's famous tragedy, the sorrows of Jane Shore have drawn tears from successive generations of play-goers. Garrick, both the Kembles, Young, and Kean have played Hastings, to whose unbridled passion Rowe has chosen to attribute Jane's sufferings, while a score of actresses, at the head of whom stand Mrs. Oldfield, Mrs. Siddons, Mrs. Glover, and Miss O'Neill, have in turns

presented the victim of royal favour. Before Rowe had treated the subject, Chettle had written a play, entitled 'Jane Shore,' now lost, which was acted in 1602, and to which some allusions are still found in our older drama, and Heywood had constituted Jane the heroine of the First and Second Parts of 'King Edward the Fourth,' which is described in the title-page as containing "His merie pastime with the Tanager of Tamworth, as also his loue to faire Mistresse Shore, her great promotion, fall, and miserie; and, lastly, the lamentable death of both her and her husband." Rowe's play is fairly touching, the action being arranged so as to avoid the wearisomeness begotten of Jane's prolonged sufferings, and the meek and patient character of the heroine being well contrasted with the passion and jealousy of Alicia, whose treachery to Jane, formerly her friend, brings about the catastrophe. In the Preface, Rowe speaks of Shakspeare's "rough majestic art," and asserts that in the composition of his own play he had

the mighty bard in view;
And in these scenes has made it more his care
To rouse the passions than to charm the ear.

Rowe's success in this praiseworthy, if ambitious, effort has been mediocre. His play owed some of the fame with which it was accredited to its moral, which is sternly enforced. The last words spoken by Bellmour, one of the characters, are

Let those, who view this sad example, know,
That Fate attends the broken Marriage-Vow,
And teach their children in succeeding Times,
No common Vengeance waits upon these Crimes;
When such severe Repentance could not save
From Want, from Shame, and an untimely Grave.

Chapman's play has one thoroughly effective scene, in which Queen Elizabeth, after aiming at Jane's life, is touched by softer feelings, and asks her to intercede with the King in behalf of his neglected wife and children.

Mr. Wills's play has a higher aim, and exhibits a more dramatic conception, than that of either of his predecessors. Seeking to present a picture analogous in its way to that of 'Charles the First,' and to illustrate the mutability of fortune, he has presented Jane at the pinnacle of greatness, with a haughty nobility on the one hand, supplicating her smiles and assistance, and a crowd of poor pensioners on the other, craving and receiving her bounty. He has then shown her defeat and downfall. In the hour of her triumph the signs of the future are legible. Over Jane's shoulder grimaces the ill-omened visage of Gloster, and the young sons of Edward, prompted by him, ask her questions which make her blood curdle beneath her gay vestments. After the death of the King, all, down to the very beggars who have lived upon her alms, desert her, and she seeks vainly a shelter in her husband's house. Driven thence she has an interview with Gloster, who strives to make her his agent in his designs upon the royal princes then in the Tower. Upon her refusal, he taxes her with sorcery in having withered his arm, and causes her to be driven forth to starve. In these scenes Rowe's tragedy, which adhered, it may be supposed, to tradition, runs parallel with the new play. In her despair, Jane is aided by one Grist, a baker, and a neighbour of her husband, who gives her food in spite of royal proclamations.

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In a fight which ensues between the citizens and the troops of Richard, Shore, whom Jane's penitence has subdued, carries her off to his own house, to recommence the peaceful life the violent passion of Edward had rudely and tyrannically interrupted.

This story is told in language much of which is nervous and poetical. What is dramatic in Mr. Wills's play pertains, however, to conception rather than execution. The peaceful termination is a regrettable concession to public taste. What is most prejudicial to the worth of the whole is that the action throughout is too perpetually gloomy. From the moment when, in the first act, Jane sinks before the wrath of the Queen, she is always prone on or on her knees. Mr. Wills's predecessors steered clear of this difficulty by introducing a larger measure of extraneous action, historical or fictitious. One powerful and finely conceived scene, in Mr. Wills's third act, shows Jane returning the curses of Queen Elizabeth with sympathy and pity. In the midst of her own anguish she can find room for sorrow over the mother as yet in ignorance her children are slain. This fine scene is very imperfectly rendered. Mr. Wills, indeed, has been unfortunate in the exponents of his play. Miss Heath, who plays the heroine, is affected and stagey to a degree fatal to any possibility of interest. Her expression of grief, monotonous at first, grew irritating before the close, and moved a portion of the audience to frequent outbursts of derision. None of the players can be said to have grasped the characters they personate, and more than one turned the part he played into absolute caricature. That a favourable verdict was loudly recorded is principally attributable to the strength of one or two situations, and notably to that of the scene in Cheapside, in which Jane's wants are relieved by the charitable baker.

It is difficult to avoid a feeling of regret at seeing the Prince of Wales's Theatre, the last home of English comedy, following the example of other houses, and turning for its novelty to the French stage. Regret in this case involves no suspicion of censure.

Quand on n'a pas ce qu'on aime
Il faut simer ce qu'on a

is a maxim mankind is forced to accept. Since the death of T. W. Robertson, what successes the management of the Prince of Wales's has known have been obtained by revivals of standard plays, or by a departure from what has been considered the special province of the theatre. Another Robertson does not arise, and the hope of obtaining comedies of home growth, suited to the requirements of the theatre, is constantly baulked. Under such circumstances, to have refrained from gathering the dramatic fruit within reach would have been less virtue than Quixotism. The piece with which the first plunge is made is one of the most familiar of modern French comedies. Three successive companies have given it in French, and three English versions have in turns appealed to the public. At first sight, 'Nos Intimes' would seem one of the most intractable of Parisian plays. The characters it develops are thoroughly French; the intrigue, in its nature and in its surroundings, is of a kind which has never been acceptable upon the English stage, and the principal situation is one of the most audacious that has ever been

depicted, and has the added disadvantage of forming so distinct an anti-climax that all that comes after it is meaningless and excessive. In spite of these faults, the play in all three versions has been successful, a fact that speaks for its possession of some powerful and sympathetic qualities.

The latest adaptation is fairly skilful and happy. The best feature in it is the manner in which English equivalents have been found for the French eccentrics who form a background to the play, and the happiness of some of the new dialogue. It cannot be said that the crucial difficulty of the story is overcome. In its English dress, this portion of the play seems more difficult of acceptance than in the original. French dramatists treat adultery with a light hand. So long as a woman is saved from immersion it matters little how thin is the ice across which she skates. In England it is different. A more serious tone is necessarily taken in treating it, and the offence becomes, in fact, graver as we grow increasingly conscious of its gravity. A thoughtless and indiscreet woman might say without a blush and without marked offence things which, delivered by a more discreet character and accompanied by a blush, would move strong condemnation. The enhanced effect of which we speak is expressed, moreover, by the manner of the actress as well as by the words of the author. Melting with love and all but yielding to temptation, Mdle. Caussade, in the hands of Madame Fargueil, the first and incomparably the greatest exponent of the part, bends over her young lover until her cheek brushes his sleeve, and his warm breath is felt upon her. Then, with impetuous recoil, she springs back, aware of the precipice on the brink of which she stands, and bids him leave her in accents in which command still wars with entreaty. There is danger in every movement, and every change of aspect brings a new phase of peril. She loves him, as she too well knows, and she has no safeguard except honour, the frailty of which, when unsupported, she feels. In the English play and with the English action, the case is different. *Lady Ormond* loves her husband and has an Englishwoman's horror of doing anything that shall compromise her fair fame. No influence of passion can deaden her to the call of duty or of respectability. Unthinkingly she lets go her hold upon the safeguards which surround her virtue and her reputation, until, horrified, she finds she is gravely compromised, and is in absolute danger. She has, however, fear of violence alone. No traitorous impulse from within moves her to listen to her lover's appeals. She does not love him the more for the violence he attempts. Her dream, on the contrary, is over, and she experiences for him a repulsion and a hatred she is at no pains to conceal. Such a woman in such a situation is, accordingly, far more culpable than the Frenchwoman, and our sympathy with her is proportionately decreased. Miss Robertson, who shows in the part an amount of feeling she has not previously evinced, marked cleverly the various aspects of the character. Not insensible was she, and there was a longing tenderness, a desire to press to her the bright young head of her lover that was very effective. The scene between her and Mr. Sugden was well given, the young actor contriving, while preserving

the demeanour of an Englishman, to reveal some genuine heat. Mr. Bancroft as *Sir George Ormond*, the husband of the heroine, still further accentuated the impression to which reference has been made. He delivered the speeches concerning unfaithfulness with an amount of pathos that rendered them impressive, and that showed how serious is, in his estimation, an offence such as, unknown to him, his wife has committed. In other parts less connected with the main plot, the acting was good. Mr. Cecil's *Sir Woodbine Grafton* was a wonderfully minute study of eccentricity. It is one of the disadvantages of adaptations, that they influence acting. The verdict, for instance, upon a performance like that of Miss Robertson is different from what it would have been had she had no predecessor in the part she played. 'Peril' is mounted with a splendour and taste difficult to surpass. The house, moreover, has undergone complete renovation, and is now one of the most elaborately decorated of theatres.

'THE LADY OF LYONS.'

LORD LYTTON's statement that he took the plot of the 'Lady of Lyons' from "an indistinct recollection of the very pretty little tale, called 'The Bellows-Mender,'" supported by the fact that a drama resembling his own in many respects was produced at Sadler's Wells, with the title of 'Pey-rooro, the Bellows-Mender'—we are not certain of the orthography of the name,—has been held definitely to settle the origin of a play which may boast of having been the most popular English drama of the present century. It seems probable, however, that Lord Lytton had a recollection, tolerably distinct, of a comedy by Mrs. Behn, entitled 'The False Count,' a portion of the intrigue of which is exactly analogous to that in his own work. 'The False Count; or, a New Way to Play an Old Game' was produced at the Dorset Garden Theatre, in 1682, the principal parts being played by Nokes, Leigh, Underhill, Lee, Mrs. Davis, Mrs. Petty, and Mrs. Correr, or Currer. Isabella, the daughter of Francisco, a merchant, is "proud, vain, and foolish," and "despises all men under the degree of Quality." A plot to humble her is framed between Carlos, the Governor of Cadiz, and Antonio, a young merchant. A chimney-sweep, entitled Guilioni, a "fellow of quick wit and good apprehension," is sent for, dressed in gay clothes, furnished with money, "an equipage," and instruction, and is invested with the title of Count. Thus disguised, he marries the proud beauty. The workmanship in the earlier play is coarse, but the resemblance in motive does not end with the mere outline of plot indicated. Isabella's pride shows itself in a manner not unlike that of Pauline. She thus addresses the "False Count":—

Name not your titles, 'tis yourself I love,
Your amiable, sweet, and charming self,
And I could almost wish you were not great,
To let you see my love.

To squeeze from revenge the last drop of gratification, Carlos insists that Guilioni, when he has married the lady, shall fetch her away in his original costume. He appears, accordingly, as a chimney-sweep, and kisses her on the cheek, leaving on it, of course, a black mark in so doing. Different as is the work of the two authors, there is resemblance enough to suggest distinct obligation on the part of the latter. It is possible some earlier piece, French, or perhaps Spanish, supplied both dramatists with the idea. The notion of dressing a man of humble birth as a gentleman occurs in the 'Précieuses Ridicules' of Molière, and also in an earlier play by Chappuzeau, entitled 'Le Cercle des Femmes.' The resemblance between the two plays is pointed out as a literary fact worth mentioning, and is not supposed to detract from the worth of Lord Lytton's drama, whatever that may be.

Dramatic Gossip.

MR. IRVING will reappear at the Lyceum on the 1st of December, in 'Macbeth.' 'Richard the Third' will probably follow at an early date.

MR. BYRON'S 'Not Such a Fool as he Looks' has been revived at the Gaiety, with the author in his original part of Sir Simon Simple.

A NEW one-act piece, not destitute of brightness, entitled 'Reading for the Bar,' has been produced at the Strand, where it precedes the new eccentricity of Messrs. F. Clay and W. S. Gilbert.

A VERSION of 'Le Bossu,' of MM. Anicet Bourgeois and Paul Féval, differing little from 'The Duke's Motto,' with which Mr. Fechter commenced his management of the Lyceum, has been produced at the Olympic with the title, 'The Duke's Device.' Mr. Neville plays with his customary boldness of bearing as Lagardère, Miss Carlisle and Miss Camille Dubois are bright in the two principal parts, and Mr. Frank Archer gives a careful study of the Prince de Gonzague. Before this revival, a comédietta, entitled 'Keep your Eye on Her,' is given by Mr. W. J. Hill, Miss Beaumont, and other members of the company. It is a trifle showing the ill fate that awaits a youth foolish enough to accept the task of looking after a girl in the interest of her absent lover.

'ROME VAINCUE,' by M. Parodi, successfully produced at the Théâtre Français, is an effort in the same direction as 'La Fille de Roland.' The action passes in Rome immediately after the defeat of Caudæ. A breach of vows on the part of a vestal is said by the oracle to have caused this disaster, and the punishment of the offender will remove the curse. An ingenious ruse on the part of Fabius Cunctator discovers that the faithless vestal is Opimia, his own niece. Regardless of claims of relationship, he condemns her to be buried alive. An escape is successfully arranged by Lentulus, the lover of Opimia, aided by Vestæpor, a slave, whose object in removing the girl is to avoid the accomplishment of a sacrifice which will bring back triumph to Roman arms. The escape is effected. Opimia, however, when she knows her life is necessary to Roman welfare, with a heroism characteristic of her family returns, and gives herself up. Her pardon is vainly supplicated by Posthumia, her grandmother, an octogenarian, widowed and blind. Preparations are made to carry out the sentence. The blind woman, however, at the moment of sacrifice, brings her grandchild a knife with which to escape the desperate punishment. As the girl, whose hands are tied, is unable to seize it, the matron herself feels for the heart of her grandchild, and plunges into it the weapon. At this moment is heard the tramp of the legionaries returning victorious. To the last scene must be attributed the favourable reception of the piece. Mlle. Sarah Bernhardt has shown in the character of Posthumia her power in the highest walks of tragedy. M. Laroche played Lentulus; M. Mounet-Sully, Vestæpor; and M. Dupont-Vernon, the poet Ennius. The rôle of Opimia was taken by Mlle. Dudlay, a débutante from Brussels.

MISCELLANEA

'The Faerie Queene.'—I do not know whether the following early allusion to the 'Faerie Queene' has already been noticed. If not, it may be of interest to students of Spenser, as a fresh illustration of the speedy popularity to which his great work attained. In a small black-letter volume of 1593, entitled 'Philadelphus; or, A Defence of Brutes and the Brutans History, by Richard Harvey,' and dedicated to the Earl of Essex, there occurs this passage: "Yet infinite be that time, which is predestinated for the name of Brute and his Brutans, everlasting be that honor which is due to the branches of such a Tree as groweth without withering, is strong without decay, and may best serve even for the Phenix of all men, and Vna of all the women in the earth." W. C. S.

TO CORRESPONDENTS.—J. D. F.—E. H.—R. H. S.—M. W.—D. R. W.—received.

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